The POSTER

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...OWER DEPTHS (Cameri-Haifa) ...utiful production of one of the ...lays of the world repertoire. ... Hy Kalus and a huge cast ...ne their very best to bring ... Gorky's 68-old-year play of ...ffering to a modern audience. ...LEM Sat. Sun. EIN HASHOFET ...L AVIV (Cameri) Wed. Thurs.
...UITE (Cameri) — An evening ... playlets which do not strain ...al capacities of the viewers, but ...em laugh. Edna Fliedel and ...Ishiahu move freely in the ...situations created by Neil Si... speak his funny lines well. ...irection by Leonard Shach. TEL ...ahmani), Tues., Wed.
...S YVONNE (Cameri) TEL ...ameri) Sat. Sun. Mon. Tues.
...WEDDING (Cameri) HADERA ...FAR SABA Tues. TEL AVIV ...l) Wed. Thurs.
...AR (Habimah) — Goldoni's play ...pathological liar is given a se...aration by newcomer director ...Sadu Miron, with a cast which ...reat deal to learn about acting ...8-century comedy. TEL AVIV ...h) Sat. Sun. Mon. Tues.
...WS OF SILENCE (Habimah) — ...sel's play on the plight of the ... Russia fails to come to grips ...s dramatic subject, and also ... a play, the famous author's ... intentions nothwithstanding. ...IV (Habimah) Sat. Sun. Mon. ...ed. Thurs.

A DELICATE BALANCE (Habimah) — TEL AVIV (Habimah) — Sat., Sun., Mon. MIGDAL HAEMEK — Thurs.

THE SACRIFICE OF YOSEF (Habimah) — novelist and critic Yoram Kaniuk deals with the hunt and execution of Yosef Lishansky, the hero of the Nili underground organisation in World War I. Directed by the author, the show is a disappointment on both counts. TEL AVIV (Habimah) — Tues., Wed.

KATAKI (Godik) — Two men on an island, an American and a Japanese soldier during World War II, start out as enemies and wind up as friends. An interesting idea results but a routine play. Excellent performance by visiting actor who speaks only Japanese. KFAR SABA (Amal) Fri. TEL AVIV (Ohel) Sat. KFAR GILADI Sun. HAIFA (Shavit) Mon.

THE BUTTERFLIES ARE FREE (Godik) — The comedy which captured Broadway, deals with the eternal problem of the generation gap. Directed by Leonard Schach, with Rachel Marcus in the leading mother role. (See review.) HOLON (Rina) Fri. JERUSALEM (Mitchel) Sat. KFAR ATA (Shavit) Mon. TEL AVIV (Ohel) Tues. PETAH TIKVA (Shalom) Thurs.

A TASTE OF HONEY (Tzavta) — A revival of the bittersweet tale about a little lost girl in the sordid reaches of Liverpool, who, abandoned by her mother and lover, finds consolation in the care of a kind-hearted homosexual. TEL AVIV (Tzavta) Sat.

THE WANDERINGS OF A TUNE (Tzavta) is a grab bag of songs and stories covering some three thousand years of Jewish living, from the prophet Isaiah to modern Hebrew poets and versifiers. Peter Freistadt directed the show with good taste, and in the centre of the cast is Becky Freistadt, a versatile, charming performance. TEL AVIV (Tzavta) Sat. RAMAT GAN (Kesem) Tues.

THE CHAIRS (Habimai) Tel Aviv (Habimah) Wed. Thurs.

NEIGHBOURS (Bimat Hakibbutz) — A Negro and a white woman confront each other in a London bed-sitting room, he is full of the frustration of his race, she full of the guilt of hers. They end up the way one would expect. Fine direction and acting of the two-character cast. (See review)

JUMP (Dagan Theatre) — This frank imitation of "Hair" is vastly inferior to the original, trying to graft on Israeli youth ideas taken from somewhere else. Plenty of noise and infantile blabbering about freedom. (See review).

THE MISER (Young People's Theatre) Molière's play is the opening production of the Government-sponsored new theatre for young people. The play has been shortened and presented in a polished, slightly patronizing manner. (See review).

Musicals

HAIR — The famous American tribal rock musical with a mixed cast of Israeli and foreign performers. The spectacle is overwhelming with the sheer impact of the music, the passion and the childish humour of young people who long for a better world but do not exactly know how to achieve it. Those who expect a lurid show can stay home. JERUSALEM (Edison) Sat. Sun. Mon. Tues. Wed. Thurs.

Mick Jagger in the title role of NED KELLY, the famous Australian bushranger, opening at the Ben Yehuda Cinema in Tel Aviv on Saturday night.

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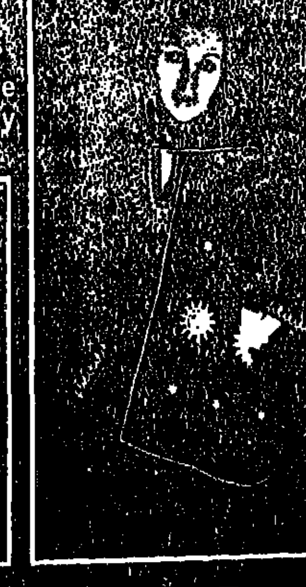

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...ase accept this personal invitation to the ...RMAL OPENING of the "Yemenite Bou...ue", to take place on Monday, January 4, 1971 ...5 p.m. in the presence of Mr. H. Givton, Direc...-General of the Ministry of Tourism, and ...oshana Damari, the internationally famous ...menite singer.

URI OVNAT

Music

Jerusalem

MUSIC AT THE MUSEUM — "Shakespeare and his Contemporaries" — Hannah Maron, readings; Eldad Neumark, harpsichord; Zmira Ornat, soprano; Shlomo Tidhar, recorder; Daniel Peer, announcer — at the Auditorium of the Israel Museum, presented by Israel Broadcasting: Saturday. Music by Sweelinck, Byrd, Bull, Frescobaldi, Morley, Dowland, Van Eyck, Orlando di Lasso — the exhibition halls will open to the concert public from 7.30 p.m.

"Christmas Oratorio" by J. S. Bach — presented by the Abu Gosh-Kiryat Yearim Music Festival, directed by Sigi Stadermann — at the Y.M.C.A. Auditorium: Saturday.

MUSIC AT EIN KAREM — Michael Rudiakov, cello; Alexander Tamir, piano, play works by Bach (Solo Suite No. 1, in G); Sonata in A, opus 69 by Beethoven, and Sonata in F opus 99, by Brahms — al proceeds for the "Eliyahu Rudiakov" Memorial Fund for musical activities at he "Alyn" Hospital for Crippled Children in Jerusalem — at the Targ Music Centre, Ein Karem. For reservations phone 33703, between 1—3. Bus No. 27 leaves at 7.50 p.m. from Jaffa Road near Barclay's.

MUSIC AT THE UNIVERSITY — Israel Broadcasting Symphony Orchestra, Shalom Ronli-Riklis conducting; Miriam Fried, violin — Respighi, Suite No. 3, Mozart, Violin Concerto in D, K. 218 — for students and lecturers, at the Wise Auditorium: Monday, at 1.15 p.m.

"TESTIMONIUM" — The Middle Ages — World Premiere of commissioned works — Lukas Foss: Geod; Alexander Goehr: Sonata on Jerusalem; Abel Ehrlich: Paradise and Hell; George Rochberg: Sacred Song of Reconciliation — with the Israel Chamber Ensemble, conducted by Gary Bertini and Yoav Talmi, the Rinat Chamber Choir, the Thelma Yellin Music College Choir and Orchestra, Rema Samsonov, Miriam Laron, Gerald Stern, Willy Haparnass — at the Wise Auditorium: Tuesday.

ISRAEL PHILHARMONIC ORCHESTRA — Karel Ancerl, conducting, Daniel Benyamini, viola — Haydn: Symphony No. 101; Bartok: Viola Concerto; Beethoven: Symphony No. 7 — Second Subscription Series, Concert No. 2 — at Binyenei Haoomah: Thursday.

Tel Aviv

MICHAEL RUDIAKOV, cello and ALEXANDER TAMIR, piano — play Bach: Suite for Cello Solo No. 1, in G; Beethoven: Sonata, opus 69, in A; Brahms: Sonata, opus 99, in F — all proceeds for the "Eliyahu Rudiakov" Memorial Scholarship Fund for Pianists, at the Tel Aviv Music Academy, the Tel Aviv University — at Z.O.A. House: Saturday.

MUSIC AT THE MUSEUM — The New Israel String Quartet, with Zvi Litvak, viola — Mozart, Schubert, Beethoven (String Quintet — at the Tel Aviv Museum, Beit Dizengoff: Saturday.

ISRAEL BACH SOCIETY presents Christmas Oratorio by Heinrich Schuetz — Eli Freud conducting; with Lotte Spitzer, Nehama Polinski, Efraim Wagner; Mordehai Shvurun — at the Immanuel Church: Saturday.

ISRAEL PHILHARMONIC ORCHESTRA — Karel Ancerl conducting; Zvi Zeitlin, violin — Schubert: third Symphony; Franck; Symphony — Subscription Concert No. 5, Series "3": Saturday; Series "4": Sunday; Series "5": Monday.

LUKAS FOSS — renowned American Composer — will give a talk on "Modern Music," at the Tel Aviv Music Academy, the Tel Aviv University: Monday.

"TESTIMONIUM" — The Middle Ages — World Premiere of commissioned works by Benzion Orgad: The Old Decrees; Alexander Goehr: Sonata on Jerusalem; Andre Haydu: Ladus Pascalis; Luigi Dallapiccola: Exhortation — with the Israel Chamber Ensemble; conducted by Gary Bertini and Yoav Talmi; the Rinat Chamber Choir, the Thelma Yellin Music College Choir and Orchestra; Rema Samsonov, Miriam Laron, Gerald Stern, Willy Haparnass — at Beit Hachayal: Monday.

I.P.O. — Karel Ancerl conducting; Daniel Benyamini, viola; — Haydn: Symphony No. 101; Bartok: Viola Concerto; Beethoven: Symphony No. 7 — Subscription Concert No. 5, Series "6": Tuesday; Series "7": Wednesday.

Haifa

FRENCH EARLY MUSIC QUARTET — Ensemble Baroque Aria — excellent group with music of the Renaissance and the Baroque, played on old instruments — at Beit Harofe: Saturday.

"PRO MUSICA" Orchestra (the Haifa Chamber Orchestra) — Dalia Atlas conducting; David Ohen, violin — works by Bach and Bartok — Subscription Concert No. 1 — at Beit Abba Khoushi, Neve Sha'anan: Sunday.

HAIFA SYMPHONY ORCHESTRA — Avi Ostrovsky conducting, Rina Radek, piano, the Haifa Chamber Choir (Joseph Friedland) — repeat of all Beethoven programme — at "Shavit" Hall, Mount Carmel: Sunday.

Nazareth

ISRAEL BACH SOCIETY — Christmas Oratorio by Heinrich Schuetz — Eli Freud conducting; with Lotte Spitzer, Nehama Polinski, Efraim Wagner, Mordehai Shvurun — at the Basilica of Jesus Youth (Salesian Church): Sunday, at 8 p.m.

Eating out

KITON (145 Dizengoff Rd., Tel Aviv) — has recently become a favorite eating place of tourists who go there for the sort of food mother used to cook. It must have been success gone to the head of the cook, but the place revisited a year after it opened is not the same as it was then. The soup came to the table lukewarm, and the kreplach were made of a heavy dough with precious little meat filling. We had to send back the roast meat: it was cold and the hot gravy poured over it did not improve matters. We liked the garnishings, kasha (groats) which was so cooked that each grain stood out in its full glory, and the carrots cooked in a tsimmes. The dessert consisted of peaches out of a can. Dinner for two with glasses of watery Adom Atik and a tip came to IL21. (D.)

Opera

The Israel National Opera presents: Gala Evening of Opera and Ballet, with the participation of all Opera and Ballet Soloists (Saturday); Smetana: "The Bartered Bride" (Monday — Wednesday); Offenbach: "La Vie Parisienne" (Tuesday).

At the Cinema

Jerusalem

ANNE OF THE THOUSAND DAYS — Handsomely costumed historical drama with lovely Genevieve Bujold as Anne Boleyn, one of Henry VIII's short-lived wives and Richard Burton, in fine voice as usual, as Henry. Irene Papas plays Katherine of Aragon whom Henry divorced to marry Anne, and Anthony Quale, resplendent in scarlet, is Cardinal Wolsey. The film is over-long and only comes to life occasionally. Directed by Charles Jarrott.

Tel Aviv

THE LADY IN THE CAR — Involved thriller that puts a strain on the viewers' credulity but has its tense moments. Samantha Eggar is the young woman in the car who gets caught up in some very peculiar happenings and Oliver Reed is her public relations boss while Stephane Audrian is his wife and John McEnery is a young man who seems to be introduced just to add to the complications. The action takes place in France and the long car ride enables us to enjoy Claude Renoir's pastel coloured photography. Directed by Anatole Litwak.

THE ACTIVIST — Another film dealing with the students' revolt which this time is directed specifically against the war in Vietnam. Michael Smith is the young rebel who risks not only his college career but also his life with his pretty girl friend (Lacey Gibson) to fight for what he believes in. Writer-director Art Napoleon al sympathetic to the students' point of view but does not put his case convincingly and the over-dramatic photography adds to atmosphere of unreality.

A MAN CALLED SLEDGE — Italian Western of the "For a Few Dollars More" type with a plethora of killing and violence. Action revolves round a robbery in a prison where a shipment of gold has been kept over night engineered by Sledge (James Garner), a gangster with a price on his head. As usual there is a fierce quarrel over the division of the spoils till the ground is strewn with corpses. Good-looking Laura Antonelli plays Sledge's girl-friend, Ria. Directed by Vic Morrow.

IF — Fine satire of the British Establishment and the public schools, made with insight into the fantasies and conflicts of youth. Interesting and amusing with conclusion leaving viewer in ambivalent state of mind. Good acting especially by Malcolm McDowell as leader of the young revolutionaries. Directed by Lindsay Anderson ("This Sporting Life"). Won Grand Prix at 1969 Cannes Film Festival.

Haifa

WOODSTOCK — Brilliant colour documentary of rock music festival in upstate New York which brought together a crowd of over 400,000 and lasted three days. Excellently recorded music brings to the screen such performers as Joan Baez, Joe Cocker, Richie Havens, the lovely Desdemona and Frank Jimi Hendrix, among others. But the film is much more than a recorded concert and director Michael Waldleigh stresses the sociological implications of the 72 hours of communal living with no violence and much good humour in spite of pouring rain and other inconveniences. In spite of the free circulation of drugs, casual nudity and uninhibited language, the film radiates an atmosphere of innocence. May be heavy going for those who don't care for rock music but still should not be missed.

FROM AUSTRALIA THE LAND OF MEN!

Now in Tel Aviv Special for men!

Now in Tel Aviv, straight from Australia — a "House of Dawne" slimming institute special for men, just opened on the 23rd floor of the Shalom Tower.

NO DIETING. NO EXERCISE.

THE EXCLUSIVE "THERMATRIM" TREATMENT of House of Dawne International is designed make you feel and look young and vigorous.

Businessman, lawyer, administrator or executive — energy, ease of movement and efficiency are essential to you. The "Thermatrim" method will help you slim down and regain your youthfulness, pleasantly and without exertion on your part. Give yourself the benefit of a series of treatments, which you will enjoy in luxury and comfort, with soothing background music.

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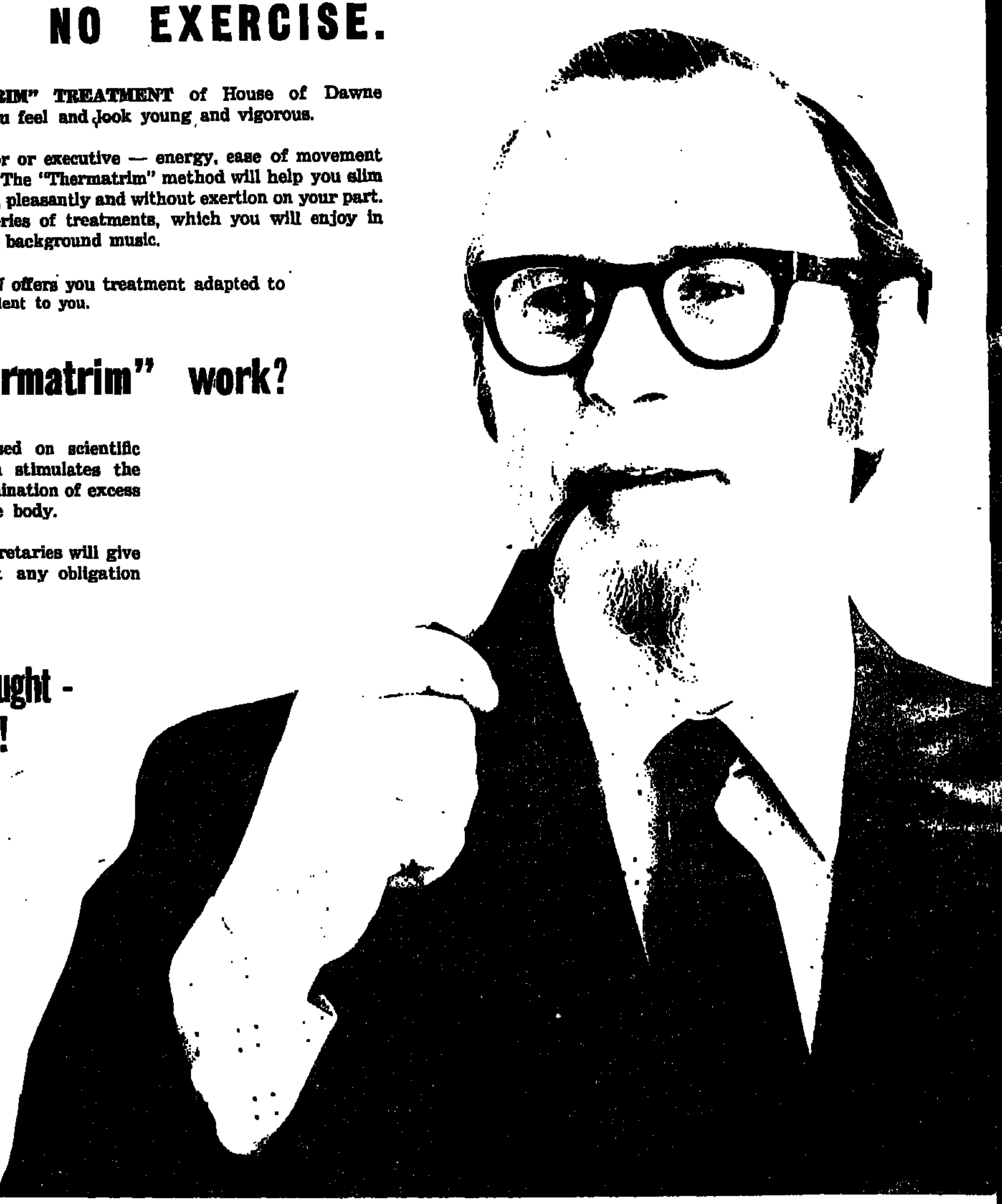
Give yourself some thought - we'll give you the care!



Leslie Shane, businessman, who took a course of treatments at the "House of Dawne.

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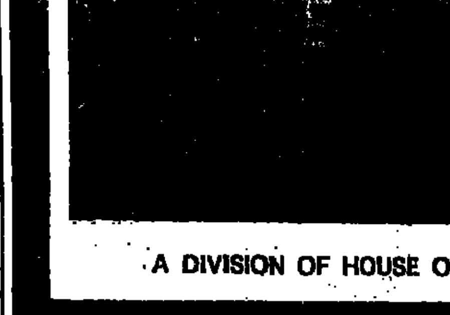


House of Dawne for Men

A DIVISION OF HOUSE OF DAWNE INTERNATIONAL PTY LTD. "House of Dawne", Shalom Building, Tel Aviv.

At top left: hysterical crowds at Nasser's funeral in Cairo. Centre: Commander James Lovell and his crew after their amazing return from around the moon in a damaged spacecraft. Above, Willi Brandt falls to his knees in front of the memorial to the Jews of the Ghetto during his historic visit to Warsaw.

A YEAR of VIOLENCE

By Edwin Rosenthal

The year 1970, w closed with a world-wide success protest over death sentences foro Jews in Russian and six Basc nationalists in Spain, was packed ı crisis, tragedy and drama. Thous perished in Pakistan, three astuts were plucked from outer spac a breathtaking rescue, and a num of key world leaders died. Relief Israel over the commutation of tleath sentences in Leningrad was ed in the wake of reports of how young men lost their lives in the dslide at Neot Hakikar. The follg is a Reuter summary of some oe year's major developments.

ONDON (Reuter). dronaut James ovell said in a deadn voice from mewhere in space: ", we've got a oblem here."

The chilling phrase, d by millions, as uttered last Aprliing an alore attempt to land the moon. It uld describe events earth as well in space during It

Earth-bound people d such probms as air hijacking;alloping inflan, the kidnapping; murder of dipmats, uncontrolled jlation growth d an enormous incre in drug conmption.

Lovell's Apollo 13 crencluding Fred aise and Jack Swigeplashed down fely near Samoa in Pacific after e of their two oxyrstorage tanks d exploded. For fouuys, the world d its breath during first space cue in history.

Willy Brandt, Germa first Socia- Chancellor in four ades, received tremendous welcome March when crossed by train to rt, East Germy, for a summit cunce with his st German counterpaWilli Stoph. ter in the year, he ned the montous agreement witoland, giving Germany's claim to former "eastprovinces."

Cease-fi

A 90-day cease-fire bein Israel and b states began on ust 7 under S. initiative and has beenewed until bruary 5. But a ement of the ddle East problem is elusive, des- this week's Israeli ion to return the Jarring talks.

The Soviet Union has up its Mediranean naval strengthd increased military support to b countries le the U.S. has gra fresh milly aid to Israel.

The third area of East- differences, er Europe and the Middast, is Indona, where stumbling ices are bemade for the Vietnam to "wither y" without victor or uished. Prent Nixon reduced the U.S. troop mitment in Vietnam 472,000 to ,000 men this year andes to have American ground forout of the ntry before the next presidential tion in 1972.

Political turmoil on eart 1970 could match the anguish na of the worst natural disasters in history — a cyclone and tidal wave in East Pakistan. More than 200,000 people lost their lives in the storm which struck on November 15.

Man-made disasters take place every year, but 1970 brought a new menace — the deliberate destruction of jet airliners on the ground after they had been hijacked by Paestinian terrorists. On September 12, they blew up three Western airliners in Jordan, shortly after they destroyed a Jumbo Jet in Cairo.

Against such violent developments, there was the end of Nigeria's civil war in January and a sharp reduction in *coups d'etat*, which affected only Syria, Cambodia, Bolivia and Argentina during 1970.

One of the most significant *coups* was in March when Cambodian head of state Prince Norodom Sihanouk took refuge in Peking. A right-wing group seized power and allowed American forces to cross from Vietnam into Cambodia. The U.S. troops seized huge arms caches belonging to Communist forces before withdrawing.

Latin America showed a definite leftwing trend. In Chile, veteran politician Dr. Salvador Allende in October became the first freely elected Marxist president in the western hemisphere.

In the communist world, ideology remained a source of division and turmoil. Russia and China muted their polemics but negotiations over dogma and frontier claims were stalemated.

Bloody riots broke out in Poland over food prices, leading to the surprise resignation of party leader Wladyslaw Gomulka. Czechoslovakia still nursed wounds left by the removal of Alexander Dubcek, the reformer of 1968.

In Russia, dissent became increasingly more vocal although it touched only a small group of intellectuals. The trauma of those held to a strict line of orthodox expression was dramatised by Alexander Solzhenitsyn, Russia's greatest living writer, who won a Nobel Prize—but stayed away from the award ceremony in Sweden for fear he would not be allowed back into the Soviet Union. And then, at year's end, two Russian Jews were sentenced to death and nine others were given long prison camp terms for allegedly plotting to hijack an airliner in an attempt to get out of the Soviet Union. The wave of protest over the Leningrad trial was followed by similar reaction to death sentence imposed by a court-martial in Burgos, Spain, on six Basque nationalists.

Some of the year's biggest headlines went to the deaths, in or out of power, of leading statesmen. General Charles de Gaulle, President of France's Fifth Republic from 1958 to 1969, died on November 9.

President Gamal Abdel Nasser, Egyptian leader for 18 years, died on September 28, after helping to settle a 10-day conflict in Jordan between Palestinian terrorists and the forces of King Hussein. Hussein later inflicted a series of heavy blows on the entire terrorist movement in Jordan.

Former President Sukarno of Indonesia died on June 21 and Portuguese ex-Premier Antonio Salazar on July 27.

Death also claimed such internationally known figures as British philosopher-mathematician Bertrand Russell, writer Erle Stanley Gardner, Nazi economist Dr. Hjalmar Schacht, British novelist E.M. Forster, British conductor Sir John Barbirolli, French writer Francois Mauriac, pop music entertainer Jimi Hendrix, German-born novelist Erich Maria Remarque, and American novelist John Dos Passos.

The permissive society of 1969 appeared to be encountering difficulties. Shows such as "Hair" and "Oh, Calcutta," ran into trouble in some countries where nudity and four-letter words did not please the censors.

Wilson out

But if there was a liberal approach to these matters in Britain the electorate decided politically to swing to conservatism. Dramatically it put Harold Wilson out in the frost after six years of office and installed bachelor Edward Heath at No. 10 Downing Street.

Reaction against the permissive society also brought tougher legislation against drugs. But drug sales continued to increase.

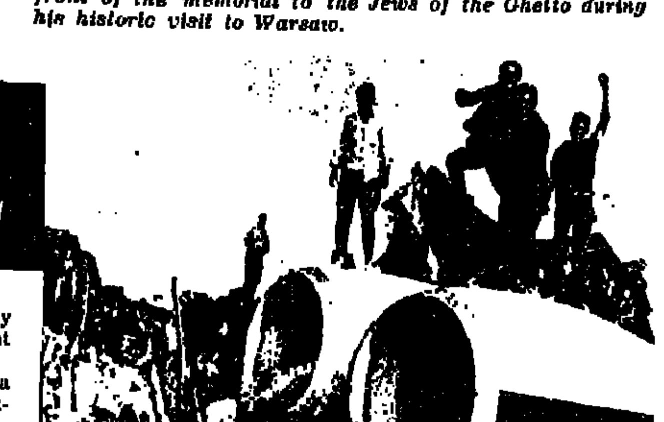
The generation gap showed itself more in this field than in any other. Some youngsters argued that marijuana was less injurious to health than the elder generation's addiction to tobacco and alcohol. A minority of scientists said "pot" would become socially acceptable within the next decade.

On one issue, the division was not so much between generations as between sexes. For reasons men found hard to understand, women switched from miniskirts to midi or maxi lengths.

Although Americans had become accustomed to violence in the universities and on the streets, campus killings stunned the nation. Campus violence has been comparatively subdued since then.

Even Pope Paul VI experienced violence during a 10-day tour of Asia and the Pacific. A would-be assassin, a Bolivian painter armed with a knife, was stopped just before he reached the Pontiff in Manila on November 27. During his 48,000-km. tour, the Pope was grieved to hear that the Italian Parliament voted after a five-year debate to make divorce legal. He had fought against such a bill as well as against artificial means of birth control, which he described as "unworthy of man."

The hallowed universal tradition that diplomats' safety was assured even in wartime, died in 1970. Pierre Laporte died horribly and Cross lived — and it all happened in Canada, a country which till now has never seemed to be associated with such Latin-American-type violence. Prime Minister Pierre Trudeau came through the crisis with a much enhanced reputation. In Spain, German diplomat Eugen Beihl was released unharmed by Basque nationalists.



Jubilant terrorists on blown-up airliner in Jordan.

President Shazar and David Ben-Gurion at De Gaulle's funeral service.

Angry Israelis protesting Russian anti-Semitism.

Kidnapped West German diplomat Eugen Beihl reunited with his wife after being freed by Basques.

... U.N. Resolution which ...nts. According to ...g is done only ... wishes it.

NYET IN RIGA

New York lawyer, was sent to Riga in December by the Conference for Soviet Jewry in the U.S.A., to see if he could be of any help to the Latvian Jews charged in Leningrad, and if he could find out the true nature of the charges against them. He talked to numerous Latvian officials and lawyers, and to relations of the accused. From Riga he came to Israel and discusses his experiences below with PHILIP GILLON.

ed Tuesday, reflecting his abortive trip to Riga. "I got a brush-off, sometimes courteous, sometimes less so. They either told me that there was no case, or they knew nothing about the case, or that there was nothing to be done about it, and that I should go home."

Grubart, a busy New York lawyer with 35 years' experience, went to Riga at the request of the Conference for Soviet Jewry, a body formed by all Jewish organizations in the United States — Zionist and non-Zionist, left wing, centre and right wing — to help the Soviet Jews. The purpose of his visit was to obtain information about the charges against the Leningrad defendants; if possible to see them and to help them; to ascertain what kind of defence was being afforded to them, and to try to join in it; to see their relatives and to find out what help they wanted from Jews in other lands. Another colleague went to Leningrad — and got the same negative answers.

"I visited all the legal, political and other Government authorities in Riga," says Grubart. "I was sent on a run-around from the Ministry of Justice to the Prosecutor's office to the Foreign Office to the President of the Supreme Court to the Bar Association. Everywhere I was told that there was no information, that I was wasting my time and theirs, that I should stop looking any further. The legal adviser in the Foreign Office of the Latvian S.S.R. told me on my second visit: 'Any idea you may have that there is a charge pending against these people is false: it's just Western bluff. Go home and tell their families in America who sent you that they should stop worrying.' Other officials didn't try to mislead me, they simply said, 'There's no information, nothing is open to the public. Go back to America'."

Like Middle Ages

Grubart said to them: "How can you possibly hold a secret trial in the year 1970? It is like the Middle Ages." They answered that they knew perfectly well how to organize their own legal affairs, they did not need American advice.

He explained that, quite apart from the merits of the case, he was deeply concerned about the procedure. If the accused were guilty of some crime, surely this should be exposed in open court? What about the right of the accused to defence counsel? Could he not be attached to the defence team in some way, so as to satisfy the world that there was an adequate defence?

They answered that the Government provided the accused with all the defence they needed. "In other words, judges, prosecutor, defence — it's all one happy family. It was a terrifying, a very depressing concept for anybody interested in law and justice. I still cannot help wondering: where are the judges and the bar associations of the world? What of the United Nations and declarations about human rights? We sent a protest to U Thant, but of course we encountered the usual deafening silence. The U.N. has become a creature of Soviet Russia's, there is no hope from such an organization."

In Latvia, he discovered, there is no such thing as a private lawyer picked by the accused. All private practice has been abolished. Instead there is a system, rather like public legal aid for indigents in other lands, whereby the State pays and appoints a defence lawyer, selected by the Government from a panel. Cases are investigated by the prosecutor's office and brought before one trained judge and two laymen, chosen on a rotating basis. There is no preliminary examination or hearing, and defendants have no opportunity to prepare their defences as they can elsewhere.

There are not even any lawyers selected freely for civil cases; a man with a civil claim, or a case involving matrimony or personal status, has a lawyer appointed by the local bar association on a roster system. Most of the lawyers in Riga are older men, hangovers from the pre-Soviet days of Latvia, who feel that they are superfluous in the system, doomed to disappear.

Stalinist tradition

When asked if he formed any opinion as to the value that can be attached to confessions by an accused in Soviet hands — we in Israel still remember the astonishing fantasies of Oren and Orenstein in the Prague trials — Grubart shrugs and says: "No value at all. It's quite clear that these confessions are extracted by torture or threats against families or false promises in the worst Stalinist tradition. Otherwise, why are they scared to allow defendants to have a legitimate defence, a free and open trial?

"I said to all these people what kind of charge is this? On your own story, there's a conspiracy to hijack a plane 500 miles away, which never comes to fruition. No lives are lost, no property is damaged."

* * *

WE remember the Stalinist charges against the doctors who were alleged to have poisoned Maxim Gorki, the first of the show trials in the 'thirties, which like the Leningrad trial, had a bizarre nightmare atmosphere.

"And the death penalty!" Grubart points out. "Every Arab hijacker, who destroyed planes and murdered people, has now been released, with the blessing of the U.S.S.R. On the State's own story nobody was hurt and no damage done in Leningrad. So people are being killed for thinking. I said over and over again to the people I saw, 'If you've got nothing to hide, let me see the defendants, let me be present in court.' They answered, 'Nyet' — no information — nothing for the public — nothing for you to do but go home'."

He saw the relatives of some of the accused: they all said that the charges were fake, frame-ups, show trials like the worst trials of the Stalinist era. Nor did they have any illusions about

...orse in Riga

Askeco compare anti-...ism in Lvin with anti-Se... in the nited States, no... several ades ago, Grubar... that ditions are very worse iRiga. There is co... able diimination in the ... tion ojobs and econom... nefits.

"Rember, the Latvians operatewith the Nazis — was a ke concentration cam... Riga. T Nazis had a pol... setting ... such camps wi... help oftriendly' people, m... Latvianscertainly helped. ... the Jew nor the Latvians ever forlton this."

Despite the terrific pr... and thSoviet determinati... terrorize the Jews, they ... lieve th ultimately world c... will sav them.

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Parliamentary Report By Lea Ben Dor

Stop shooting, start talking

THE return to the Jarring talks was a foregone conclusion once it had been accepted as desirable, or at least as the lesser evil, by both the doves in the government and the non-doves.

There are no hawks at the cabinet table, to oppose talks on principle. Hawks are people who are willing to go out on a limb, to reorganize the world, in the hope of possible political gain; doves, on the Israel scene, are people who believe that we cannot, or should not, act without the approval of our friends and supporters abroad. It is probably wrong, therefore, to include Mapam among the doves. They can no longer look to the Soviet Union for approval of our actions, and they were never much concerned with approval from Washington. They speak nostalgically of "world opinion," meaning an undefined liberal-to-left body that has unfortunately been switching its own support to the terrorists, but in fact Mapam is more concerned today with an accommodation with Arab opinion, if only some Arab spokesman could be found to say what conditions would satisfy them. But the Arabs are not drawing maps any more than Mrs. Meir is willing to do so. Defence Minister Dayan, pictured as the superhawk in Moscow and by the student intellectuals of Beirut, is the man who has spent the most time trying to discover what the Palestinian Arabs want and how to build co-existence for them and Israel.

* * *

IT is rational to go back to the talks which, as Mrs. Meir hurried to point out, do not commit us either to the Rogers plan or to anything else except the act of talking about the possibilities of peace, which is a thing we have long wished to do. The Egyptians moved forward their missiles during the cease-fire, which they were not supposed to do, but had planned to try in any case, and we have been supplied with more, and much better, equipment to even things out. It may not be very satisfactory, but it is the actual position. Professor Klinghoffer (Gahal), the precise-spoken academic lawyer who entered the Knesset as a Liberal and was the only one of this small party not to go back there when the Liberals' union with the General Zionists teamed up with Herut to form Gahal, opined that it had been a mistake even to accept the cease-fire (which helped the Egyptians to move the missiles). We have had almost five months of quiet on the Canal front, and near-quiet elsewhere. It is doubtful whether he would find many voices to support him, that makes him chief hawk. It is the Egyptians who would like a military solution now, that would drive Israel forces out of Sinai, and reduce Tel Aviv to rubble, if possible as well. We, on the other hand, should like never to lose another soldier, or civilian.

* * *

THE result was a very confusing debate, and an equally confusing vote. Gahal, so recently in the government, voted against the return to the talks. Like all opponents of the talks, they assumed that talking is equivalent to yielding all along the line, which is the attitude the Arab states have taken up to now. Once there are talks, a great deal is at stake. It boils down to trusting our political leaders to the extent to which we have in the past trusted military commanders and planners, for errors of judgement or failures of courage at the negotiating table could cost us the security that was won in 1967 without getting us a different kind of security in return. To object to the mere opening of talks seems no wiser than a determination to avoid a military confrontation at all costs, an assumption of weakness that is not justified and does not do us any good.

One might say that Mr. Begin practised brinkmanship last summer, when he threatened that his party would leave the government if it agreed to the talks, in the hope of preventing any such decision and in the end was left with no choice but to jump. We have always aimed at talks with the Arab states: if he opposes them now it can only be because he has no confidence that this particular government can carry them to a successful conclusion. Obviously the government would be in better shape, from his point of view, if his party was still in it, making up a quarter or more of its real voting strength.

Mr. Haim Zadok (Alignment), the chairman of the Foreign Affairs Committee, chided Mr. Begin for what he called his "theological approach to political affairs," arguing that in politics there are no absolutes, only alternatives that are greater or lesser evils. This is actually a very telling analysis of both Mr. Begin's weakness and his strength. He believes that to compromise is to break faith, and the resulting rigidity imposes such limitations on his ability to manoeuvre that he has always lost out in the struggle for power. Actually Herut has been forced to compromise very considerably over the years, starting with the both-sides-of-the-Jordan map and slogan that for so many years made the mast-head of their newspaper.

* * *

THE National Religious Party has really been more adept at compromise, firmly turning their eyes from such matters as Sabbath telephones and repairs to the electric or water supply. Or Sabbath radio, which they recognized as unavoidable and many may even have accepted as desirable if it somehow could be achieved without denial of the principle that the Sabbath should be kept. Mr. Begin may regret that he can once more only inveigh against the government but not influence its decisions directly. The N.R.P. with its much smaller voting power that could nevertheless destroy the present government's strength if it were to withdraw, if not its numerical majority, also found itself teetering on the brink.

The battle inside the N.R.P. has been presented as mainly a matter of the fight for the party's leadership after the death of Moshe Haim Shapiro, the long-term party leader and a statesman of stature who left no well-defined heir.

This is only partly true. The younger group in the party, the men of the "knitted skull-caps" who build their kibbutzim in the places of greatest need and greatest danger, who include many people of the greatest national and est danger, include many people, religious devotion and uncompromising fanaticism. They oppose talks because they have only limited faith in the government's willingness to ensure that they will be able to continue to rebuild Kfar Etzion, destroyed by Jordanian forces in 1948, that the Jewish settlers in Hebron will be able to build their city, and that other historic sites in what is now the West Bank will be open to Jewish settlement. The late Moshe Haim Shapiro did not see eye to eye with them over this question, for he simply did not think it possible. The three N.R.P. ministers now in the cabinet, Dr. Burg, Dr. Wahrhaftig and Mr. Hazani, also do not agree with them, although Mr. Hazani has long been a prominent member of the younger group — he just happens to be a dove in his approach.

When Gahal left the government and the question of the co-option of a third N.R.P. minister arose, one of the candidates was Mr. Yitzhak Raphael, deputy health minister until he was obliged to resign after the Tel Gibborim hospital bribery incident, but there was widespread opposition to his appointment both inside and outside his party. He was suddenly discovered to develop a hard line on the areas, and in fact offered himself as a candidate to the young group, which was willing to push his candidacy in place of that of Mr. Hazani, but with limited enthusiasm. They have been joined by Mr. Ben Meir, another ex-deputy minister, and the party is effectively split in half, between those willing to back the government as now constituted, and those who oppose any compromise on the Jordan West Bank. For the time being, their ministers remain in the government, but they are committed not to agree to any change that would close the West Bank to Jewish settlement. Ultimately, it is a much more effective approach than that of Gahal

* * *

THEN there was the anomaly of Mr. Uri Avneri (Ha'olam Hazeh) kindly giving his support to Mrs. Meir, also on Mr. Begin's assumption that going to the talks means accepting the Egyptian President's demands. Mr. Avneri is not a party man or even a politician, but a loner with a newspaper. He referred to President Sadat's threats that Egypt would immediately call off the cease-fire if Israel did not present its schedule for withdrawal. Yet he seemed willing to accept absolutely Sadat's interview with the "New York Times" in which he said Egypt would never maintain diplomatic relations with Israel, as meaning that he would make peace. We have got used to Mr. Avneri claiming to speak for the Palestinians, who have never given any sign of wishing to have him for a spokesman. Is he now going to speak for Egypt as well?

* * *

THERE was more horse sense to Mr. Meir Wilner's abstention from the vote, on the grounds that the government was going into the talks in order to pursue its own aims rather than to implement the Soviet interpretation of the U.N. Resolution which Mr. Wilner accepts. According to Mr. Wilner, everything is done only because the Pentagon wishes it. It is the Pentagon that wanted the cease-fire because of its negotiations with the Soviet Union; but the same Pentagon will soon involve us in new wars, new casualties and new taxes when this suits its purpose. In this he echoed Mr. Shmuel Tamir (Free Centre), who later presented his abortive no-confidence motion. Mr. Wilner, if this were possible, should be sent on one round of discussions to Washington, and hear the fervent pleas of American policy makers not to involve them in the Middle East wars.

* * *

IN short, there are those who believe we should go to the talks determined to yield on nothing that would weaken us, and they carried the day. There are those who think we should not go, lest our position be eroded. And there are those, like Mr. Wilner of Rakah, who think there is little point to the talks because we are not entering them with the purpose of giving the Egyptians everything they want. Actually, this is a very widely held opinion, inside the government parties as well as outside, except that, unlike Mr. Wilner, most people are quite satisfied that it should be like that.

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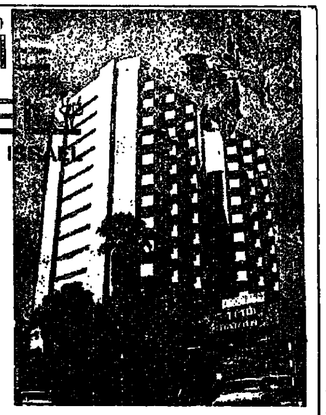

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READY FOR THE WORST

THE military must by nature of their profession be prepared for the worst and plan on the assumption that hostilities may be resumed on or around the beginning of February 1971. ZE'EV SCHUL, our Military correspondent, reports on the changes that have taken place in Israel's defence situation since the beginning of five months ago.

IF the Egyptians resume the war the first phase would be an artillery bombardment of unprecedented ferocity, intended to achieve what they failed to do in the previous round — the physical destruction of the Bar-Lev line.

This time, the Egyptians will be able to make use of some of the heaviest, most modern weapons available. They include the Soviet 203mm. gun with a range of about 30 kilometres and carrying a 100 kg. shell, and the Luna II or III type ground-to-ground missiles carrying 500 to 1,000 kg. warheads. While the latter are somewhat erratic, their impact is comparable to that of a free falling aerial bomb and a one ton warhead would have a similar effect. The 203mm. is also powerful enough to wear down almost any type of fortifications in a prolonged barrage.

This does not take into account the hundreds of other artillery pieces lined up along the 160 kilometres of the Egyptian side of the Canal. They are protected by one of the most modern and formidable anti-aircraft systems known, including missiles and cannon. In addition, the Egyptians are believed to have seven divisions — around 100,000 men — deployed on the Canal line, fully alert and ready to move into battle at short notice.

Missile belt

The cheapest and fastest way of dealing with the Egyptian artillery threat would be in the first phase to neutralize the Soviet-Egyptian missile belt, covering some 100 kms. of the Canal's length, from south of Suez to north of Kantara, according to foreign sources. The decisive element in this engagement would be the effectiveness of various electronic interference devices, intended to jam the early-warning radar and homing-in radar of the Sam 2 and Sam 3 anti-aircraft missile batteries. Theoretically, once these are dealt with, the Egyptian artillery would be left exposed to the famed pinpoint bombing of the Israel Air Force and neutralized reasonably soon. This is presuming that the Soviet fighter-interceptor squadrons located within easy range are not reinforced on a saturation scale and sent into action. The Soviet and Egyptian fighter units, as they are now, are not believed to constitute a formidable obstacle to the I.A.F. which has, for the first time in many years, been relieved of its supply bottlenecks.

The electronic means of interference with the Egyptians' radar systems are manifold. According to reports from abroad, the devices now at Israel's disposal include modern versions of the Firebee — a jet-propelled recoverable missile which can simulate targets and perform dozens of other electronic assignments; the Shrike, capable of homing in on radar beacons (which would force the Sam-2 radar units to shut down) and open up a loophole for other anti-missile weapons, including television-guided versions dispatched from extreme ranges. The odds are that a combination of several of these devices will be able to penetrate the missile belt. And since the belt is an "interlocking" deployment (with the batteries guarding each other) the destruction of one battery would increase the vulnerability of the others.

The pilots would still have to deal with the highly accurate and fast firing, radar or optically sighted anti-aircraft guns, and then with the missile battery sites before being able to deal with the basic task: the silencing of the Egyptian guns.

Any massive assault across the waterway by Egypt, or for that matter, Israel, would be detected, probably even before the launching, although bridgeheads could of course be established and troops brought across at a heavy price in men and materials.

tended to jam the early warning electronic interference devics, in-

There is clearly little prospect of destroying or defeating the Egyptian ground forces, unless they attempt to cross the Canal or Red Sea into Sinai. Since the I.D.F. is unlikely to become involved in prolonged, pitched battles west of the Canal or the Red Sea, Zahal may, this time, have to concentrate on different targets, intended to paralyze rather than destroy the Egyptian war machine.

Israel has little if anything to gain from large-scale offensive deployment on the west bank of the Canal, unless this were to happen in a pursuit action, hot on the heels of the Egyptians. Further to the west, the Nile Delta area with its many waterways could become a dangerous maze. Long, drawn out supply lines and above all increasing population densities would further compound the military problems, without taking into account the international political implications or the reactions of the Soviets to such an operation. The remaining hundreds of kilometres of the Egyptian coastline strung out along the Red Sea and elsewhere remain, however, relatively wide open areas, vulnerable to airborne as well as combined operations, especially if preceded by conventional air attacks. It seems inconceivable that the Egyptians will be able to extend a dense missile belt along the entire length of the Red Sea shoreline, let alone garrison the area with the many divisions which are required to stop even small task forces at all possible landing sites.

Israel's aim would be to demonstrate to the Egyptians that they are holding the short end of the stick and that the losses and damage likely to be suffered by them will be infinitely greater than those suffered by Israel.

The biggest question is raised by the Soviet military presence in the Egyptian front lines and elsewhere in Egypt. Theoretically the Soviets now have a sufficiently large number of generals and other senior officers in Egypt to build up their forces there by a division or even more. The officers have familiarized themselves with the terrain, have set up their own semi-independent headquarters and it has also been reported that some Soviet units were being trained in desert areas of the Soviet Union with terrain and climatic conditions approximating those in Egypt.

Top-level experts here do not believe that the Russians intend becoming involved in operations on the Israeli-held side of the Canal. On the other hand they are believed to be willing to commit themselves fully on the west side.

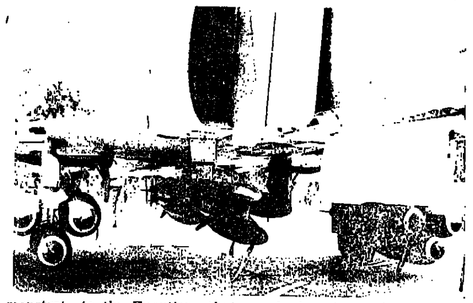
It should be remembered, however, that only two years ago such experts did not believe the Soviets were prepared to be directly involved in the front lines at all. It would therefore be rash to make any very definite statement about their future intentions.

As far as Zahal is concerned the present Soviet Army and Air Force deployment is considered part of the Egyptian lines. Having said this, it should be added that Israel is only too aware that the Russians can very well afford another defeat, such as a complete breach of their missile belt or the defeat of the Soviet piloted Migs. Israel never forgot much about the reported shoot-down earlier this year of four Soviet-piloted Migs, presumably flying on the assumption that the Russians as well as the Egyptian air force knew the truth and that there was no point in further provoking the Russian bear by rubbing it in.

Israel can and should expect swifter reactions by the Egyptian army in future thanks to Soviet military advisers. Zahal should also anticipate more original tactics and unexpected deployments. But the army will be better equipped and more favorably located to absorb a first strike and is, in fact, also for the first time in its history in a reasonably safe position to anticipate such a possibility.

This summary deliberately disregards any role the so-called "Eastern Front" (Jordan, Iraq, Syria and Lebanon) may play in a future conflict. It should not be difficult for the I.D.F. to inform the armies of these countries to stay bay while dealing with Egypt and the rulers of these countries (with the exception of Iraq which has no common frontier with Israel) know their vulnerability only too well to risk, at least at this stage, a confrontation.

Shellburst on an Israeli position near the Canal before the cease-fire. Below, the answer to Egyptian artillery: bombs and rockets being loaded onto an Israeli fighter-bomber. (Photo by Sharpe)



Chief of Staff's fourth year

RAV-Aluf Haim Bar-Lev, 46, enters his fourth year as Chief of Staff today. The usual term of office for Chiefs of Staff is two years, although some have been asked to stay on for an additional year. A fourth year is a rare token of appreciation.

Born in Vienna, educated in Yugoslavia and a graduate of the Mikve Yisrael Agricultural High School near Tel Aviv, Bar-Lev's military career began in 1942. Fifteen years later he was chief of the Armoured Corps. In 1961 he took some time off to win his M.A. at Columbia U.

Bar-Lev became Deputy Chief of Staff just before the Six Day War and Chief during a time no less critical. Despite his Armour background, where "static" is almost a dirty word, Rav-Aluf Bar-Lev adapted himself and the men under his command to the new circumstances along the Canal.

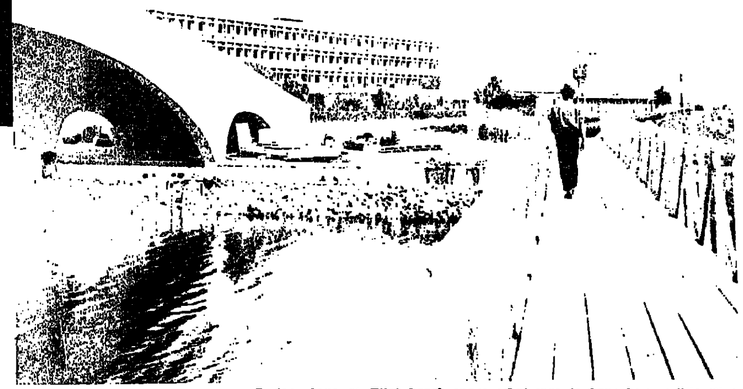
The Chief of Staff's personal likes — flying, horseback riding, films and theatrical personalities — make for an unusually varied private life. He also has an unmatched ability to adapt himself to changing situations, which has made him one of the outstanding Chiefs of Staffs.

PARADISE NEARLY LOST

EILAT REVISITED

by Post Reporter

DAVID KRIVINE



Bridge above at Eilat beach spans what was to have been a "Venetian lagoon"; everyone uses the boardwalk footbridge at right. At left below: a waterfront "cafe", a vista of shoddiness. (Photos by Gill)

OUR first visit to Eilat was in 1956. It was then a tiny white township, cradled in a perfect natural setting. Our second visit was 1965. A crane towered opposite our hotel window, piles of building material were spread around, bulldozers, cement-mixers. We said to ourselves, "This is temporary. Just wait and see what Eilat will be like when the building work is done."

Our third visit was two weeks ago. The work is done — almost. At any rate the cranes have gone. The neat breakwater, enclosing a small anchorage, is complete; it is pitifully deserted. The inlet (called ambitiously a lagoon), part of a IL6m. investment by the Eilat Coast Development Company, is there, surrounded by a promenade; but all is transfixed, like a film when the projector jams.

The new waterfront is bare: no sunshades, not even trees in this "Little Venice" (another hopeful designation by the Tourism Ministry). A curvaceous bridge is relinquished, as though the builders had given up hope. It exists, but approaches on either side are rubble. Rusty spikes stick out of the water underneath. Next to the stillborn concrete arch, pedestrians go on using a temporary gangway.

In front of the Neptune hotel, a swimming pool is abandoned, half-constructed (maybe the new management, due to take over next month, will make a fresh start). Strident music comes from a shack cafe on the sand, with garbage piled on top of its corrugated roof. The whole sea-front is grubby, bare. Staved-in barrels lie on their side, overspilling litter. You must take a deep breath, lift up your eyes, gaze at the deep blue of the sea and the glowing pink crags of the hills, to remember the magic of Eilat.

Ungainly Grade B hotels have sprung up to line the shore. Most stylish of them remains the Queen of Sheba, but it is surrounded (like the others) by emptiness and scrub. The only improvement in Eilat since our visit in 1965 is the gleaming new air terminal — and wonder of wonders, the dazzling Sinai coastland revealed by the road going south, now close to completion.

'Costa Brava'

WHAT went wrong with Israel's wonderful port town on the Red Sea? It has neither the luxuriousness of Herziliya, nor the more rustic simplicity of a kibbutz. It is redolent of excursion trips and package tours, "like much of the Costa Brava in Spain today," a foreign visitor points out. There, millions of North Europeans spend IL380 on a fortnight's holiday, air ticket included. The hotels get IL12 or IL13 a day per person full board — and they look like Eilat's establishments.

On the beach facing the Red Rock hotel, a tousled, long-haired creature emerges in the morning from his tent. He is one of the horde on its way from Western countries to the Far East, in a modern version of the Grand Tour. Our foreign visitor, breakfasting with his wife on the balcony, gazes benevolently down. The beatnik, looking neither to the right nor to the left, opens his fly and urinates in the sand. The foreign visitor stops smiling, pushes his breakfast plate away.

It might have been better to have no *plage*, no hotels — to have left Eilat in a state of nature, where people camp out in the sun-drenched wilderness. If men must build, they should build with style. It is not a matter of money. Plain cleanliness is stylish, and that is not expensive. Dirt leads to sloppiness. Needed is a local authority which hates litter, and means to do something about it. Eilat deserves at least that.

Unique coast

YET the Gulf of Akaba is captivating, unique — more so perhaps than Israel's administrators fully realise. So unique, in fact, that we may be missing out on a rare opportunity for earning foreign exhange, while transforming Eilat's arrested, half-baked development into something worthy of this cherished and thoroughly romantic place.

Where do Europeans with well-lined pockets spend their winters? Most of those seeking sunshine go to the West Indies or South Africa. Eilat does not have the amenities to cater to them. Yet those two resorts suffer mounting disadvantages; and after all, amenities can be built.

A holiday fare costs £156 return from England to Jamaica, and considerably more to South Africa. Both areas are saddled with dismaying race and colour problems. Poverty shocks in the West Indies, making visitors apprehensive, and Black Pantherism is rife in the Caribbean.

All this gives Eilat its opening. The group fare from London to Lydda is only £70 return. Our foreign visitor fills us in: "At my hotel in Montego Bay, the charge was IL300 a day per couple all found, plus 15 per cent for service. A three weeks' stay cost me, including fares, IL12,500." (This does not mean that he disdains the economy in travel costs to Israel.) "I would have spent that money in Eilat gladly — if it had what Montego Bay offers. And many of the people who winter in these West Indian resorts are Jewish."

What does Montego Bay possess? The things that big property developers who see their chance — and are given the opportunity — generally put in: a zone of luxury villas, a golf course, a superb hotel, with first-class service and outstanding cuisine. The man of means needs little more. We are not talking of gilded youth, who seek all the profusion and sophistication of big-city life. Rich people often prefer to get away from all that. Many of them have a tense work schedule, believe it or not, involving responsibilities that strain the nerves. They need a change, they want to relax, and can afford to pay for the kind of creature comforts that help create the necessary euphoria.

Requirements are relatively simple: the sun and sea, which Eilat offers free of charge; handsome accommodation, as in the Tel Aviv Hilton, or the Dan Carmel; choice menus and cooking, as in some (though not many) Israeli restaurants; facilities for tennis, and water-skiing; and a golf course, as in Caesarea. The number of Jewish property developers in the West who can finance and execute a project like that is legion. Has the Israel Government offered them the challenge of making a multi-million dollar investment in creating at Eilat a modern, air-conditioned Garden of Eden, the way these men have done in other places?

The answer is yes, according to the Tourism Ministry. Investors have been ready to build such super-luxury estates in Sharm e-Sheikh, or near the Coral Island just south of Eilat. But they have one demand the Israel Government is not prepared to meet. They want to include a casino, which (it is claimed) exists in all resorts of this kind, Montego Bay included, and is a *sine qua non*. The Israeli authorities find it hard enough to stomach just luxury, but gambling, too — that is inadmissible.

Their attitude derives from the same ideological authoritarianism which says that motor-racing shall not be allowed in Ashkelon on the Sabbath. It is hard to believe that a casino has so much importance for wealthy tourists.* But if they will really not come in sufficient numbers unless one is built, what point is there in the resistance? Despite its dubious reputation, this feverish pastime is heartily tolerated in all the other countries to which holiday-makers repair. According to a veteran travel agent in Jerusalem, no less than 150 vacation centres in France have casinos. In most cases the casinos are closed to natives of the country in which they are situated, who might get into bad habits with a casino available to them all year round.

The benefit of attracting to Israel a large inflow of people in the top income-brackets, many of them Jews — even if a proportion are unprincipled enough to like games of chance — is immeasurably great, exceeding even the sums of foreign currency they will leave behind. Supposing it is true that the only obstacle to opening a new front in Israel's tourist industry is the ban on casinos, then that ban should be revoked.

Nothing to spoil

THE transformation of Eilat can be achieved. Israel has the good fortune to own an unrivalled location, where the Negev meets the sea. She has enviably close contacts with a special breed of property developers. It is no problem for them to do what they and others have done in places like the Argave in Portugal or Acapulco in Mexico. There is nothing to spoil in Eilat: the damage has already been inflicted: Our Red Sea town has made its break with the stark and noble wilderness. Let us now put some splendour into this urbanisation. Let us create a new Riviera for the Europeans — that should do justice (for a change) to the wonders that nature has so munificently bequeathed us there.

* Stephen Aron calls philanthropy the most noticeable Jewish virtue, and gambling "the most conspicuous of the Jewish vices "(The Jews in Business," Jonathan Cape, 1970, p. 207).

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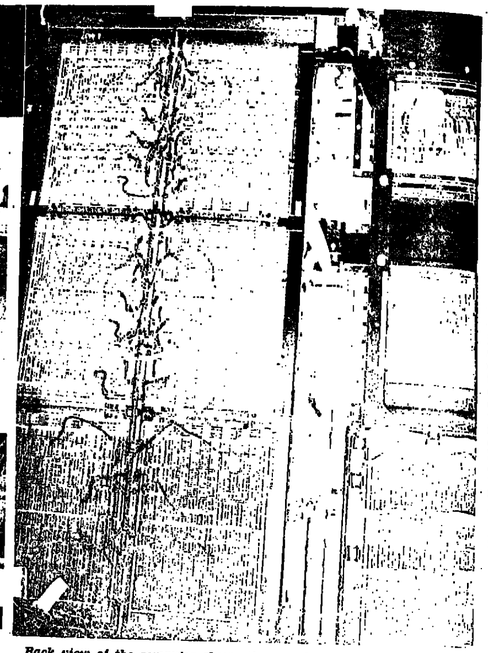
Computing the budget

Data preparation — Office Mechanization Centre typists converting human language into machine language. The girls type information received onto computer cards for feeding to the computer.

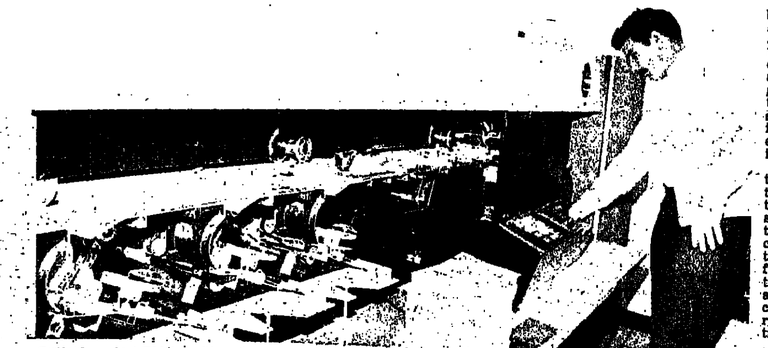
Selecting reels from the data bank. Reels have a smaller capacity than discs, but are cheaper to maintain.



Back view of the computer shows the complex innards which make the computer work and are the heart of the technological revolution of the 20th century.

(Town Weiss photo)

Preparing to insert data disc into computer. The cost of these information storage units is high.



Optical reader. This machine can read human handwriting — although it must conform to a specific script — and thus enables a huge saving in typist time in preparing computer cards.

UNTIL five years ago budget time at the Treasury meant furious rushing around to find typists and staff to handle the mechanical side of the budget preparations. Now, the dozens of staff and hundreds of man-hours are compressed into minutes as modern technology serves its human masters. DAVID LENNON reports.

THE Treasury's problem in preparing the budget for presentation to the Knesset is time. After each Ministry and Government department prepares its budget estimate, it goes through the sieve of Treasury officials who often insist on a number of alterations in the estimate's figures. After this the amended version goes to the Cabinet where further changes are made. By the time the budget reaches the Knesset it has been reprinted three times, a process which used to require a gigantic effort on the part of Treasury officials and typists to get each amended version ready in time.

Now, all this is a thing of the past, provided the computer doesn't go haywire. Some time in July or August the Budget Department of the Treasury asks the Office Mechanization Centre to send them a copy of the previous year's budget. At the Centre, the budget tape is taken out of the archives, slipped into the machines, a button is pressed, and within minutes the entire budget with all its details is clattering out of the computer.

Upon receiving the budget sheets the Treasury staff pass them on to the various Government ministries and departments who have some months to fill in their estimates. By November the sheets, complete with the next year's estimate, are back at the computer for processing. The reprinting of the budget takes about 15 minutes and in this time the computer also checks that all the totals are correct and categorises all the entries for future cross reference.

Back again the figures go to the Treasury and the ministries for further alterations before return to the Centre for reprinting. Again the Centre's computer registers the changes and trots out a neatly typed amended version which the is passed by the Treasury to the Cabinet.

The Cabinet generally alters only a small number of the items in the budget and at the Mechanization Centre it is a relatively simple task to change the lines which have been amended. The final version is then run through the machine. Treasury and Mechanization officials alike have a sigh of relief at this point, because debate or no debate, criticism or no criticism, the Knesset has no power to change any of the estimate figures, so they are immediately able to start drawing cross section totals which will be later used for the weighty budget explanation which accompanies the budget when it goes to the Knesset.

Apart from the speed and accuracy with which the computer registers and prints the budget, it also serves as a data bank containing all the figures for the past five budgets. This proves extremely useful when the Treasury wants to cross check any specific category of expenditure, as it is a relatively simple matter to require the machine to, say, provide the total spent on one service. This operation takes only a matter of seconds, whereas in the past it required somebody to spend several laborious hours, if not longer, extracting the necessary figures from each department and then totalling and comparing. As one Treasury official put it: "It is possible to work out everything by using our own manpower, but this takes time, something we usually don't have much of when the budget is being prepared. In addition, the computer is always accurate, and it is cheaper than paying for man hours."

MUSIC

Yohanan Boehm

Softer sell for Israeli compositions

IN previous years, at Hanukka time, the League of Composers in Israel arranged a concentrated series of programmes of Israeli music. Experience showed that this may not be the way most conducive to making wider circles acquainted with works by local composers. This year, there is no opening ceremony, with speeches and discussions, and a very modest booklet informs us of the Israeli compositions to be played during the period of December till February, along with programmes of general interest and appeal.

But, special emphasis will be given to local music within the music academies and other music institutions. The Tel Aviv Academy will dedicate an evening to the writings of present and former students; the Ron Conservatorium in Tel Aviv will celebrate the founding, 60 years ago, of the Shulamit Conservatorium, of which Ron is the successor.

Yehoyachin Stutchevsky will celebrate his eightieth birthday within this period, and many of his compositions will be given prominence in programmes. The competition for the Liberson Prize will be held at the Z.O.A. House. The main creative event — coincidentally falling at this time — will undoubtedly be the presentations by Testimonium next week in Tel Aviv, when commissioned compositions dealing with aspects of Jewish life in the Middle Ages by Italian Luigi Dallapiccola, Briton Alexander Goehr, Americans George Rochberg and Lucas Foss, and Israelis Abel Ehrlich, Andre Haydu and Benzion Orgad, will have their world premiere (see "Poster").

* * *

THE featured soloist in the I.P.O.'s current series is Haifa-born violinist Zvi Zeitlin, on one of his frequent visits from the U.S., where he has resided, for many years. He has chosen the Concerto by Arnold Schoenberg, which he has introduced (like the Stravinsky Concerto) to numerous audiences in many countries. Written in 1936 and published as opus 36, this work is considered the most important creation of Schoenberg's first American period.

Schoenberg is said to have made the joke that the solo part needs a violinist with six fingers. Compact, with enormous technical difficulties in all three movements, constructed on strict twelve tone row-technique, the work provides a challenge to listeners who are not acquainted with Schoenberg's writing. As compensation for the more tradition-minded listeners, Czech conductor Karel Anceri has chosen Schubert's Third Symphony, in D major, and Cesar Franck's Symphony in D minor, two works which do not pose any receptive difficulties.

Karel Anceri conducted the Prague Philharmonic for nearly two decades. In 1968, during his American tour, he heard of the Russian invasion of his homeland and decided not to go back. In the following year, he accepted the post of permanent Music Director of the Toronto Symphony Orchestra. He has conducted all the major orchestras in Europe and the United States. This is his first visit to Israel.

Zvi Zeitlin is now violin professor at the Eastman School of Music in Rochester, N.Y. and travels far and wide as soloist.

* * *

The alternative programme for the series (Nos. 6 and 7 and Jerusalem Second Series) provides for soloist Daniel Benyamini playing the Viola Concerto by Bartok, compensating again the conservative listeners with a symphony by Haydn and Beethoven's Seventh Symphony.

Daniel Benyamini, Tel Aviv-born, studied with Yariv Ezrachi, Hanoch Jacoby and Zvi Rotenberg and joined the Philharmonic in 1959. Ten years later, he was made leader of the viola section and has appeared frequently as soloist. He is a founding member of the Tel Aviv String Quartet (1959), which has since toured in Europe, South America and the Far East.

* * *

FOLLOWING last week's notice on Frank Pelleg's second anniversary and the complaint that nobody seems to be doing anything about keeping his memory alive in any practical form and manner, the Jerusalem Chamber Music Society informed me that it has twice, at the end of the 68-69 and 69-70 concert seasons utilised its profits (all officers have only honorary jobs) to allot money for stipends in the name of Frank Pelleg. My apologies for the oversight and one point for Jerusalem. Where is the proud City of Haifa?

* * *

ANOTHER artist, who died in June, 1969, seems to share the same fate: Eliyahu Rudiakov. At the time we wrote of him: "Eliyahu Rudiakov for several decades was one of the best-known and most beloved teachers and pianists in Tel Aviv. A quiet, unassuming man, with a lovable personality and warm attitude towards people, always ready to help, he was one of those rare people who did not have an enemy in the world. Every year, he and his wife organised a big concert in Tel Aviv in aid of the Alyn Hospital for Crippled Children in Jerusalem and large sums were realised on these occasions. Eliyahu Rudiakov — whose son, Michael, a cellist, lives in the United States — will be remembered by his colleagues and all who had the privilege to have known him during his lifetime for his quiet and steady devotion to music and teaching and his warm and friendly personality."

Apart from a spontaneous donation from a former pupil of his to the Tel Aviv Academy (where Rudiakov taught for over 15 years) for a scholarship, nothing has been done since. Now, his son Michael is here specially to honour the memory of his father and to create a scholarship fund for pianists at the Tel Aviv Academy, through a drive culminating in a concert on Sunday at the Z.O.A. House (see "Poster"). The next day, he will play the same programme in Jerusalem, at the Targ Music Centre, and the takings will be dedicated to a special fund for musical activities at the Alyn Hospital in Jerusalem. Michael Rudiakov will also try to help equip the music room at the new hospital building going up in Kiryat Hayovel, in order to keep his parents' link with crippled children alive (see "Poster").

Michael Rudiakov was born in Paris (while his father was taking his diploma at the Ecole Normale) and studied music first with his father. He went to the U.S. to study with Bernard Greenhouse, the noted cellist of the Beaux Arts Trio, at the Manhattan School of Music. During the past five years, he has participated in the Marlboro, Aspen and Dartmouth music festivals. He spent the 1965-66 season in Israel, at the first desk of the Israel Broadcasting Symphony Orchestra. He is now artistic director of the Sarah Lawrence College Chamber Music Series and is a member of the College music faculty. Readers may remember the beautiful singing performance of the girls choir from that College at the Zimriah last summer (1970). Mr. Rudiakov is also on the faculty of the New England Conservatory of Music in Boston. He is the cellist of the Composers Quartet, a string quartet founded in 1965, and is currently in residence at the New England Conservatory of Music in Boston for the express purpose of performing music of contemporary composers, mainly Americans.

* * *

THE Israel Chamber Music Club — a voluntary organization for non-professional chamber music players — informs us that it held a successful music seminar at "Beit Daniel" in Zichron Yaacov last week-end which was attended by 26 active players. Our query as regards activities in Jerusalem, not mentioned in the yearly report, has brought forth the information that the Jerusalem Branch is in the process of reorganization and will be functioning shortly — provided the necessary, minimal budget will be available. Secretary is the builder of "Jerusalem" violins Yossef Boasson, 17 Rehov Hovevei Zion, Talbieh.

The composers who contributed to the "Testimonium" on the Middle Ages to be performed in world premieres on Monday in Tel Aviv and on Tuesday in Jerusalem (see "Poster") are (left to right) Israelis Benzion Orgad, Abel Ehrlich, Andre Haydu and American Lucas Foss, Italian Luigi Dallapiccola, English Alexander Goehr, American George Rochberg. All except Dallapiccola will be present.

Leonard Bernstein with violinist Zvi Zeitlin, following their triumphant performances with the New York Philharmonic of the Schoenberg Violin Concerto recently.

Improving with age

TORA AND FLORA

WHEN at last Joseph revealed himself to his brethren and sent them back to their aged father Jacob in the Land of Israel, he gave them all gifts, and in addition he sent his father "ten asses laden with the good things of Egypt, and ten she-asses laden with corn and bread and victuals for his father by the way." Asks the Talmud, (Megillah 16b), "What is meant by "the good things of Egypt"? and answers "Old wine, in which the mind of old men finds comfort."

On the face of it, it sounds like a recommendation, if not even a positive advertisement for, well matured wine. And in fact it is not the only place in the Talmud in which the beneficial effects of old mature wine is extolled. It has even entered into the *Halacha*. In the Mishnah (Nedarim 9.8) it is stated that if a man takes a vow to abstain from wine, but qualifies it by giving the reason that "it is harmful to the bowels," and he is told "but well matured wine is beneficial to the bowels" he is completely absolved from his vow, even as regards ordinary wine. That unusual decision tends to discount the theory of the possible harmful physical effects of wine, and it is in fact confirmed by a fascinating story told of R. Bana'ah who saw an inscription over the gate of a city where he was sitting as judge, which read "At the head of all death am I, blood; at the head of all life am I, wine." He pointed out its inaccuracy, and the inscription was amended to read "At the head of all sickness am I, blood; at the head of all medical remedies am I, wine. Only when no wine is available have recourse to drugs" (Baba Batra 58 b).

There seems therefore to be no reason to question the aptness of the quality of old wine that "the mind of old men find comfort in it" — except for one point. The phrase translated "find comfort in it" is "nochah helmenu." It is a standard, almost idiomatic, phrase which occurs frequently in the Mishnah and other rabbinical literature, but always without exception it applies not to physical, but to spiritual satisfaction. (The most easily accessible passage is in the Ethics of the Fathers 3.13; "In whomsoever the spirit of his fellow men finds comfort, in him the spirit of the All-Present finds comfort and he in whom the spirit of his fellow men does not find comfort, the spirit of the All Present does not find comfort." See also Baba Batra 85 etc.).

An I heard the lovely explanation that it is in fact spiritual satisfaction and not physical, that old men find in old wine. And why? Because as he contemplates it he realises that there is at least one thing which improves with age! Does not the Talmud state that "the older a scholar grows the more his mind becomes settled" and that "mind," contemplating the similar improvement in the matured wine, "finds comfort in it."

L. I. RABINOWITZ

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ON LEARNING CHINA

China and the West are apart in many aspects of culture and politics. The gap is slowly closing, however, and the sooner we understand that a quarter of mankind is concentrated in China, the better off we will be, declares Dr. MERON MEDZINI, Lecturer in International Relations at the Hebrew University, who here reviews five books on the subject. The books, which in his view will enrich our knowledge of Chinese history and add new dimensions to our thinking on the subject, are:

MAO TSE-TUNG AND THE CHINESE COMMUNIST REVOLUTION by Elizabeth Mauchline Roberts. London, Methuen. 96 pp. 15s.
VISITORS TO CHINA by Keith Pratt. London, Macmillan. 127 pp. Price not listed.
SUN YAT-SEN AND THE ORIGINS OF THE CHINESE REVOLUTION by Harold Z. Schiffrin. Berkeley, University of California Press. 412 pp. Paperback, $3.45.
THE RISE OF MODERN CHINA by Immanuel C.Y. Hsu. London, Oxford University Press. 830 pp. 85s.
REVOLUTION AND CHINESE FOREIGN POLICY by Peter Van Ness. Berkeley, University of California Press. 266 pp. $6.50.

TWO hundred years ago there appeared in London a book called "The Chinese Traveller" whose aim was "to correct the superficial accounts of China then being circulated." There is today, as there was then, a need to tell a growing public about China and her people on as firm authority as possible. There is no lack of eyewitness accounts, many of them detailed and well written. But on the whole, there is much ignorance about the history of China, with most people still imagining that tea, lacquered tables, pagodas, filial piety and gentility are characteristic of Chinese society as a whole.

As Israelis, our own national experience could not have given us understanding of Chinese history. Furthermore, unlike the study of European or American history, to which Jews generally, and even Israeli Jews, have made and still are making impressive contributions, we did not have the modern critical approach to Chinese history based on the use of original sources and records. More and more China is being talked about in Israel as a growing force in Middle Eastern affairs and a potential threat to this country. But much of this talk is based on misconceptions which still abound about China. The problem facing the student of Chinese history, specialist or layman, is the selection of the right books to read. In recent years there has been an increasing number of good books on China, alongside the mediocre and the bad ones that might be expected. Some conform to very high standards, others contain little more than generalizations and still others are written on the basis of a very limited acquaintance with that country and her history.

The books under review offer the reader a choice ranging from an excellent text book dealing with the rise of modern China, to a pioneering study on Peking's support for wars of national liberation, to Dr. Schiffrin's definitive book on the early life of Sun Yat-sen. The list is concluded by two small volumes, one an outline of the history of the Chinese Communist Revolution, the other a source book culled from the writings of visitors to China in the past 4,000 years. All are useful in varying degrees to the students of Chinese history and complement each other.

* * *

ELIZABETH Roberts' book is the latest in a series, launched by Methuen some years ago, of historical outlines, aimed at the high-school student, dealing with such subjects as the Vikings and Russia. The lay reader who wishes to be introduced to the intricacies of Chinese history will find here a simple, pleasant, nicely illustrated and concise treatment based on the latest scholarship in the field. A short and simple introduction focuses attention on the problems of China at the beginning of the present century:

> First there were the age-old grievances of the peasants; secondly there were the grievances of all Chinese who loved their country and who hated the humiliation forced upon it by various foreign powers during the 19th century; and lastly there were those who wanted to end the rule of the Emperors and make China a republic, for the Emperors were blamed for many of the evils besetting China.

Miss Roberts has compressed into her tight description the history of the Chinese Communist Party, the Kuomintang, short biographies of both Mao and Chiang Kai-shek, the Long March, the Sino-Japanese war culminating in the 1945-49 civil war and the establishment of the People's Republic. Naturally, limitations of space and scope are conspicuous in many ways, primarily in the interpretation of various developments, but as an introduction this book will do well.

* * *

THE specialist will welcome Professor Hsu's "The Rise of Modern China." Prof. Hsu, trained in China and the U.S., here draws upon Chinese, Western and Japanese sources to produce one of the best works to date on the subject. "The key to an understanding of any period in history lies in the discovery of its major shaping forces," he writes.

Mao Tse-tung

In the case of modern China he discerns several powerful forces at work. He examines first the policies and institutions of the Imperial Government which shaped the fortunes of China until 1911, its first consideration being to maintain itself in power. Later came the Republic:

> "After the fall of the Manchu dynasty, the primary concern of the republican government was to unify the country internally, and abolish the unequal treaties externally. Coming down to the Communist period since 1949, we notice an intensive drive toward socialist transformation, rapid industrialization, and big power status. These overriding policies of the government in power obviously played a major role in guiding the destiny of the country..."

Prof. Hsu does not ignore more elusive subterranean currents of history as a shaping force, such as passive and active resistance to both the non-Chinese Manchu Government and foreign domination. This he calls "the thread of nationalistic-racial protest against foreign elements in Chinese life." A third force was the search for a way to survive in the new world that was forcibly thrust upon China by the West after the mid-19th century. But, as was the case in other areas,

> "western civilization, so creative and vital elsewhere, proved more destructive than constructive in its immediate confrontation with China. It precipitated the breakdown of the old order without substituting another, leaving the Chinese the difficult task of forming a new order out of the ruins of the old."

* * *

FINALLY, Prof. Hsu delves deeply into the dominant theme of contemporary China: the struggle between the Nationalists and the Communists for the mastery of that great land. But this is not just a political history, for accompanying the vast political changes was a fundamental transformation of the economy and the society. It is in this sphere that Prof. Hsu makes his important contribution to Chinese historiography. He is not content with the old theories regarding the Chinese response of outside forces which shaped its present development. He argues not only with Western but also with Communist Chinese historians when he says:

Sun Yat-sen

> "Modern China represents such a broad spectrum and kaleidoscopic change that I believe it cannot be satisfactorily explained by the restrictive theories of foreign imperialism, Western impact, or capitalistic and feudal exploitation. The dynamics of change suggests that modern Chinese history is not characterised by a passive response to the West, but by an active struggle of the Chinese to meet the foreign and domestic challenge in an effort to regenerate and transform their country from an outdated Confucian universal empire to a modern national state, with a rightful place in the family of nations."

This massive and excellent history should be read by all students of China for its clarity, precise language and solid scholarship. It is a major achievement by the writer in a difficult field. Naturally, one is interested in his views of the future. They are optimistic:

> "Despite their recent outbursts against American imperialism, Soviet revisionism, and their own cultural heritage, the mainland Chinese are basically a peace-loving, hard-working, law-abiding people of notable intelligence and common sense. Their revolt against the outside world, as well as their own past, bespeaks an atypical behaviour, not uncommon during a revolutionary and transitional age when the fluid state of affairs frequently neutralises usual norms of conduct. But once China's sense of injury at the hands of foreign powers is modified by the acquirement of big power status, industrialization, and nuclear power, a more responsible and more realistic appraisal of her position vis-à-vis the rest of the world will be in order. Hopefully, pragmatism and common sense will return the country into a rightful position in the community of nations."

* * *

ANOTHER major contribution to modern Chinese history is Dr. Schiffrin's excellent biography of Dr. Sun Yat-sen, revered as the father of modern China by both the Nationalists and the Communists. In this volume, covering the years 1895-1925, we follow Sun's progress from work in secret societies to the founding of the T'ung Meng hui, the forerunner of the Kuomintang. Dr. Schiffrin, a Senior Lecturer in Chinese History at the Hebrew University, invested many years in preparing this monumental book. He made use of English, Chinese and Japanese materials, interviewed many people who remembered Sun, pored over countless documents and read an enormous amount of material to produce what the leader in the field of Chinese history, Professor John K. Fairbank of Harvard, has called "The most exhaustive and authentic account of an important man during a crucial period, and it is at the same time interestingly analytical."

Chiang Kai-shek

Born near Canton in 1867, Sun grew up in China, and at 13 joined his brother in Hawaii where he studied English and became a Christian. He later studied in Canton, Macao, Hong Kong and Honolulu and finally won a medical degree. In 1895 he began to concern himself with the fate of his country, and, after a small success as a doctor, gradually drifted to revolutionary activities, making contact with local secret societies. By 1894 he established his own secret society, the Hsing Chung hui ("Revive China Society"). A plot in Canton failed, and Sun fled to Japan where he settled down to agitate among Chinese students. An attempt to kidnap him in London and return him to China failed and he became famous as the leading anti-Manchu revolutionary.

Dr. Schiffrin follows Sun throughout his travels and vicissitudes and his writing and fund-raising activities among the overseas Chinese. He details the many revolutionary groups and newspapers that proliferated among the Chinese students in Japan, and traces the development of Sun's ideology, which was based on his non-selective reading of American, British, French, Chinese and Japanese writers. Always an eclectic, Sun put together an ideology known as the Three Principles of the People to serve as the justification for a republican revolution in China. By 1906, Sun was the leader of an important revolutionary group. But, as Dr. Schiffrin points out, his leadership was highly conditional:

> "It was not the kind of ideal intellectual leadership which claimed the full respect of these heirs to the Confucian literary tradition. The young intellectuals chose Sun not so much for his knowledge as for his assumed competency in action. This

(Continued on next page)

Winston Churchill, 'the failure'

CHURCHILL: A Study in Failure, 1900-1939 by R.R. James. London, Weidenfeld and Nicolson. 372 pp. 63s.

Reviewed by N.A. Rose

FEW people who lived through World War II or have even a cursory knowledge of those events can judge Winston Churchill dispassionately. He has come to personify England, inspiring his countrymen with grand rhetoric and his allies with unyielding leadership, battling single-handed (at least in 1940-41) against evil foes, yet emerging in the end triumphant against overwhelming odds. The vast amount of Churchilliana that has since poured from the presses, most of it uncritical and often sycophantic in tone, has added to the legend. Churchill himself did not show undue modesty when he came to write his memoirs, and at times unashamedly tipped the balance in his own favour. It comes, therefore, as a timely reminder that "the greatest Englishman of his generation" lived for so long in the political wilderness and was viewed with such intense distrust by the vast majority of his contemporaries. (Churchill died on January 24, 1965 at the age of 90.)

Even if Mr. James has chosen a somewhat dramatic title for his study it remains nevertheless attractively written, scholarly, and argued with extreme conviction. It can confidently be recommended to those who wish to approach the complex subject of Churchill without the aid of rose-tinted spectacles.

In 1931 Churchill resigned from the Conservative shadow cabinet over the question of granting a limited form of home rule to India. The reform proposed was innocuous enough; and indeed, the majority of Parliament accepted it as such. Not so Churchill. He saw it as disrupting the homogeneity of the British Empire and ultimately as threatening the security of Great Britain herself. It was a blow against the established order. He cut himself off from liberal opinion within the Conservative party and throughout the country. He marshalled his very considerable debating powers and directed a series of crashing attacks against the Government. His speeches were alarmist, intemperate, violent, sadly out-of-touch; and they achieved nothing. In 1935 the India Act was passed and "Winston's seven years' war" was at an end.

By the end of 1936, when his fortunes appeared to be picking up, he stumbled into the abdication crisis surrounding Edward VIII. Captivated by the romantic image of the monarchy in danger, he attempted to intervene, only to be shouted down in the House of Commons for his pains. His reputation sank to a lower level than ever before. He was widely considered as impetuous, wayward, aggressive: a genius perhaps, but a dangerous and an uncontrollable one. All this affected his campaign against Nazi Germany and in favour of increased rearmament. Here he was on much firmer ground, but the Cassandra image stuck. An outsider observed:

> *When Mr. Churchill sat down (in the House of Commons in March, 1938) there was a deep silence for a moment: the show was over... I was talking to a friend, and when we asked him what he thought of the speech he replied lightly: "Oh, the usual Churchillian filibuster: he likes to rattle the sabre and does it jolly well, but you always have to take it with a grain of salt."*

By the end of the 1930s Churchill found himself shunned by other oppositionist groups — Eden's, for example. All were afraid of being tarred with the same brush. In the Commons he was left with only two consistent supporters.

* * *

MR. James rightly sees the earliest years of Churchill's career as providing the key to this sorry state of affairs. He entered Parliament in 1900 at the age of 26 as a Unionist (i.e. Conservative) member, and immediately proceeded to batter his own ministers: first, St. J. Broderick, the Secretary of State for War, and then the far more formidable Joseph Chamberlain, the most powerful and influential minister in Balfour's administration. In 1904 he broke with the Conservatives and crossed the floor of the House to take his seat on the Liberal benches. A year later he was rewarded with office; and in 1908 he first entered the Cabinet. Churchill had arrived, his reputation made — but at a price. He was thought of as an adventurer, an opportunist, brash and assertive, an egocentric young politician unashamedly on-the-make. His rise was brief and spectacular, but as Mr. James notes, "the political animosities that he had aroused... were to stalk him relentlessly... and were never to be wholly eradicated." They destroyed him in 1915 over the Gallipoli debacle; and again in 1922 with the disintegration of the Lloyd George coalition.

In 1925 he was given a second chance. He was invited to join Baldwin's second administration as Chancellor of the Exchequer. It was a surprising choice, not least of all to Churchill himself. And although he proved himself a competent-enough Chancellor, the post scarcely suited his flamboyant temperament. His understanding of economics and economists was generally held to be limited. "They all talk Persian," he once remarked to a close associate. Consequently, he was more than usually reliant on the advice of his officials, all of whom came from that most conservative and prudent of government offices — the Treasury. He became almost Gladstonian in his stringent economising, paring down the defence estimates and reducing the Admiralty — where he had formerly held sway — to utter exasperation: "That extraordinary fellow Winston has gone mad," exploded one of the admirals.

WINSTON CHURCHILL

Baldwin's government, capable enough in a pedestrian sort of way, did not come to grips with the burning issue of the period: unemployment. Of course, "the system" was to blame, but some of the responsibility rubbed off on the architects of the Government's economic policy — or lack of it. And this popular identification of Churchill as one of the authors of the Government's failure was not entirely without justification. In 1929, with the defeat of the Government, he left office and did not return again until 10 years later.

Zionism was a cause which Churchill championed consistently, although in the natural order of things it occupied a relatively low place in his political scale of values. In 1920-21 he served as Colonial Secretary and came into direct contact with the contentious problem of Palestine. He plunged into his task with typical Churchillian zest. As part of a wider solution to Britain's Middle East problems, Churchill was instrumental in devising the 1922 White Paper which affirmed Jewish national rights in Palestine but would not impose those rights "upon the inhabitants of Palestine as a whole." It also restricted the National Home to areas west of the Jordan. It was not a wholly satisfying solution, but at the time it aroused only subdued protests from the Zionists and rather more strident ones from the Arabs.

The Palestine problem eventually proved beyond the wit of any British statesman or government to solve. Nevertheless Churchill's contribution dominated, at times shakily, until the White Paper of 1939, and he looked back upon this episode with considerable satisfaction.

* * *

PERHAPS too little emphasis has been placed on Churchill's non-party character. Although the Conservatives tried to package Churchill (as they did Disraeli in an earlier period) after the victory of 1945, it was obvious to all that this was a marriage of convenience. The people acclaimed Churchill but decisively rejected the Conservatives. During his career Churchill switched party allegiance twice — an unprecedented record in modern English history for a major politician. He felt more at ease in the company of policital mavericks like himself — Beaverbrook or Lloyd George — than in the presence of party hacks. In modern times no politician can exist and prosper without a firm political base. Churchill learned his lesson well. He had himself elected leader of the Conservative Party as soon as Chamberlain resigned from that office in October, 1940, an act that may well have saved his political career after 1945.

Paradoxically Churchill has Hitler to thank for his unassailable position in history. It was the crisis of 1939 that brought him back to office; and the desperate situation of May, 1940 that gave him, though only just, the Premiership. But for those events Churchill's epitaph might well have been Asquith's comment about him in March, 1915:

> **It is a pity that Winston hasn't a better sense of proportion. I am really fond of him, but I regard his future with many misgivings... He will never get to the top in English politics, with all his wonderful gifts: to speak with the tongue of men and angels, and to spend laborious days and nights in administration, is no good if a man does not inspire trust.**

Dr. Rose is Lecturer in International Relations at the Hebrew University and Research Editor of the Weizmann Letters.

A fresh view of China

(Continued from previous page)

was entrepreneurial leadership in the sense that the leader provides no original ideas, only the means for achieving what everyone feels required."

* * *

ISRAELIS will be particularly interested in Peter Van Ness' "Revolution and Chinese Foreign Policy," an analysis of both the theory and practice of Chinese support for "wars of national liberation." The growing ties between Peking and various "Palestinian" groups have created the need for Israelis to learn more about this aspect of China's foreign policy. As early as 1956, writes Mr. Van Ness, Pekin "had explicitly endorsed the Arabs' struggle against Israel." The situation changed after the Six Day War, when China "clearly sought to use the war to win the Arabs away from both the U.S. and the U.S.S.R." Since 1968, he continues, Chinese statements on Israel began to focus on guerrilla activities against the Israeli occupying forces and to view the confrontation as an armed struggle by the Arabs.

Yet it is in this sphere of wars of national liberation that the Chinese have suffered some of their worst defeats in recent years. The overthrow of Ghana's Kwame Nkrumah, the fall of Indonesia's Sukarno, and the collapse of the Afro-Asian People's Solidarity Organization have shown that the Chinese are not invincible and that faulty planning and outside forces could play havoc with their plans. The conclusion, after scanning the available material, is not clear-cut:

> "In theory, the Great Proletarian Cultural Revolution continued, while in practice, reconsolidation seemed to be the order of the day. The Chinese leadership appeared to be laying the foundations for yet another departure in Mao's determined journey into the future."

* * *

KEITH Pratt's "Visitors to China," published in Macmillan's Sources of History series, is an anthology comprising important passages from the writings of travellers to China from the Romans, through the Japanese to Marco Polo, Matteo Ricci and Edgar Snow. This book, like that of Elizabeth Roberts, geared to the needs of high-school students, contains a good reference section made up of chronological charts, notes on Chinese names and terms, geographical information and a list of the Confucian classics.

China and the West still remain apart in many aspects of culture and politics, but the gap is slowly closing. And the sooner we understand the quarter of mankind concentrated in China the better off we shall be. Ignorance can lead to misconceptions and errors in judgement and policy. Each one of these books has enriched our knowledge of Chinese history in some way and has added new dimensions to our thinking of that great country.

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The variegated talent of Gisele Freund

LE MONDE ET MA CAMERA (The World and my Camera) by Gisèle Freund. Paris, Denoel-Gonthier. 250 pp., 24 photos. 33 francs.

Reviewed by Denise Goitein

THIS volume, which has received enthusiastic reviews in the French press, especially in "Le Monde" and "Le Nouvel Observateur," is hard to classify: it is not an autobiography, nor a volume of souvenirs, nor a travelogue, nor a history of literature, nor a picture album. Yet it is a bit of all those. A photographer looks at the world, a story-teller narrates, describes, analyzes.

The book opens dramatically, though in sober style. Gisèle Freund, a young sociology student, flees Nazi Germany in May, 1933. She has participated in the publication of an underground paper, and now she smuggles out pictures of Nazi brutality. Being Jewish does not help matters. With her we live the anxious moments, the train ride, the stamp of Nazi boots at the station, the search, the questioning. She arrives in Paris safe and sound, but alone and poor. With courage and determination, she starts afresh, prepares her doctorate at the Sorbonne, makes friends, takes pictures, first as a hobby. She sells her first photo for 10 francs: the photo of a girl who threw herself in the Seine and whose body has just been pulled out of the river. Horrified, but fascinated by the water dripping from the high heels, she has unconsciously whisked out her camera. The photographer is born.

Gradually Gisèle Freund makes the acquaintance of writers, who congregate at a small bookshop owned by Adrienne Monnier, a friend of Gisèle. Faces fascinate her, for, as she writes, "one carries one's face in front of oneself." Her vocation becomes clear to her: she will photograph writers and artists. She defines her own task in these terms: "A photographer must read a face like a page of a book. He must also decipher that which is written between the lines." For no one willingly surrenders his inner self: "the most courageous men cannot bear to see themselves as they are," and famous men perhaps less than others. Thus the portrait photographer who aims to capture the person behind the face embarks on a true voyage of discovery.

Gisèle Freund tells us with insight and humour about her encounters with all the great writers of the time: Malraux, the first to be photographed, in his old, trenchcoat, on Gisèle's terrace, with windblown hair; one of her best-known pictures); Colette, delighted to pose, in bed, all made up; James Joyce, diffident, almost blind, to whom Gisèle Freund devoted a whole album; Shaw, extroverted, worried lest a centimetre of his beard be cut off; Virginia Woolf, "frail, luminous, the very incarnation of her prose"; Montherlant, aggressive, difficult, for "feeling caught in a trap, he retreats in a defiant attitude." The list is long.

* * *

GISELE Freund often redraws with her pen the picture snapped with her camera. Thus we are treated to a captivating series of episodes and cameos. I cannot resist quoting here the portrait of Virginia Woolf:

> **"She was 58. Her hair was already greying. She was tall and slender, and her features, at once sensuous and ascetic, the onlooker surprised by their beauty. Prominent eyebrows overshadowed her big grave eyes, deep set in their sockets. Her lips, full and tender, had a pathetic air of sadness. The nose, straight and delicate, seemed deprived of flesh. This face, as though bathed in an inner light, reflected both the sensitivity of a visionary, and a great sincerity."**

The picture, shot a few months before Mrs. Woolf's suicide, is a haunting one, no doubt Gisèle Freund's greatest.

Romain Rolland's portrait is striking in a different way:

> **"He used to dress in black...and wore a white 'cream puff' collar like a Protestant pastor. The skin, very white, incredibly fragile, was almost transparent... There was in his face a note of fabulous colour: it was the magnificent crystal-like blue of his radiant eyes which changed with his mood..."**

This portrait was one of the first colour pictures to be made, for Gisèle Freund was, in this area, as in many others, a pioneer.

Some may recall the impressive showing of colour slides by Gisèle Freund at the Israel Museum (reported in these pages last May 22). On that occasion, we came to know at first hand her extraordinary collection of portraits; but her book reveals to us yet another side of her talent, that of reporter-photographer.

Gisèle Freund, forced to flee the Nazis once more, leaves for South America in 1942. There begins a fascinating travelogue through Patagonia, Chile, Paraguay, Alone, Gisèle Freund explores distant lands, photographs strange, sparsely populated landscapes, meets with wild adventures. One of the most interesting chapters is devoted to Eva Peron in Buenos Aires, the fabulous do-gooder, who dispenses charity covered with diamonds, and tackles the problem of poverty in the strangest ways. Mexico fascinates Gisèle Freund. She spends two years there and does a full reportage on the painter Rivera, published in "Life."

Gisèle Freund is also becoming conscious of the rights of photographers, so often unscrupulously plundered. Together with a few reporter friends, among whom Robert Capa and David Seymour (Chim), who were to die tragically, she founds an agency administered by the artists themselves, Magnum Photos. A strong social consciousness always characterized Gisèle Freund, and the sociologist often reappears in the reassessment of new countries and problems.

* * *

THIS brief account may give some idea of a many-sided personality and variegated talent. Yet it goes without saying that the photographer stands out, her ever alert and inquisitive eye ready to capture strange landscapes, new angles of familiar scenes (see the family lunch in the "loge" of the "concierge") and thousands of faces, famous or obscure. These same qualities of alertness and insight, coupled with humour, charm and wisdom, make for a talented story teller. The discreet, personal touches add to the feeling of authenticity which pervades the volume.

I wish to express one regret: Gisèle Freund often stops short when one would like to hear more, particularly about important writers whom she came to know well. But the charm of the book resides in part in its fast rhythm. One would also like to see more pictures. Our appetite has been whetted. It will be satisfied for the English reader by the American edition due to be published shortly by Dial Press — and for all of us by the fact that this edition will contain 80 pictures.

Post revelation confusion

By RIVKA FRIED

Ragamuffin waif-child
landmark in the sun
opalescent are webs parting
silent over cinder shadows
many diffused years of sleep
sleep of spirit, to
smoking flesh devil's crusade

The dissonant humming, I hear
in echo chambers of my mind
rustlings of visions stillborn

I am of the grubby children
no sacrifice for turned hours
no lord to thank our salvation

The lepers are waiting
do I plod backward
dusty archives of time

You too have seen the angels, friend
do you what must be done?

Journey through hippieland

THE PETER PAN BAG, a novel by Lee Kingman. Boston, Houghton Mifflin. 219 pp. $3.75.

Reviewed by Miriam Arad

NEARLY 950 15-25-year-olds died in New York during 1969 from narcotic overdoses and drug-related causes" (AP dispatch). We aren't by any means approaching this frightening figure in Tel Aviv or, for that matter, Jerusalem. Still, we are worried enough to go on this journey through Boston's hippieland, its crash-pads and pot-sessions — and by "we" I mean youth of 14 and up, and their parents. "We" won't be bored either, as this is an exciting, unpriggish, very readable novel.

The journey is Wendy's, 17, who slips away from home "to be me — uninterfered with, absolutely myself me." What she is running away from is, in part, the unreality of a commercialized world ("What's wrong with you, Wendy? Maybe it's your breath."), but primarily it is her nice, intelligent, loving parents:

> "Actually what bothers me is that my parents gave me a happy, secure and kind of imaginative childhood. I should be grateful. There's been a frightening amount of love and attention poured into it. But right now it's smothering me. It's too much togetherness. Daddy's omnipresent. He wants to know everything. I do and everywhere I go. Maybe it isn't nosiness so much as just not wanting to be left out of things. My mother wants to know the insides of all my friends — what they think, what they hope. It's embarrassing. They sit there in the kitchen, beaming and smiling and inviting everyone for cookies and games. As if we were babies."

Like all youth always, Wendy is yearning for independence, only she calls it "freedom." And she believes that the village will give her just that: "You met some people and shared their scene and stayed in their pad, and then you met some other people and moved to their pad. That was the freedom... no introductions. No real names, perhaps. Just friends. Real people." Being 17, Wendy does not ask herself "freedom for what," or even "from what," but she does find out that taking drugs and sharing pads doesn't imply freedom in any form, at least not for most of the people most of the time.

On her tour, Wendy meets all kinds of hippies: the (rare) genuine ones, the imitators, the onlookers, the "plastic hippies" and the "weekend hippies"; the frightened Rolf with Vietnam behind him, calm Oriana with her mysticism, her "Om" and her "guru," her satisfied belief that she is a "really consciously expanded being," and her particular brand of parent-denunciation: "If I ever had a child, and I may well not... I shan't smother him with Pooh. Pooh is a fuzzy, false security blanket."

For all that, there is a lot of genuineness about Oriana, as there is about Donald, the lost boy who presents the other side of the problem. With him Wendy goes through a deep emotional experience, a kind of sweet, delicate, dreamy love that is a complete and beautiful moment of self-forgetfulness and living utterly in the "now." And yet it is the Orianas, strong and very much in this world for all their unwordly theories, who survive, and the Donalds who lose their grip on reality and die. Because the basically sane, level-headed (like also Wendy herself) will probably always survive this dangerous game, but the toll in starving, sick and exhausted young people, in escapists, and in the victims of drug-pedlars, rapists and perverts, is heavy.

The author has not tried to provide an easy answer to the problem, for there is none. (How perfect a parent can you be anyway? And if you were, would it help? Do away with the Bomb, Vietnam, TV?) She has only tried to understand the why — why this enormous appeal of drugs and communal living — and shown some of the consequences.

VISITORS... PLEASE NOTE

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The meretricious bombast of a prize-winning novel

FAREWELL TO THE KING by Pierre Schoendoerffer. New York, Stein and Day. 254 pp. $6.95.

Reviewed by Diana Skala

"A few days before the fall of Singapore, on the precise date of February 13, 1942..."

A FASCINATING opening. An important date that sounds significant to the story. But as one continues reading the book it loses meaning and becomes just another pompous and pretentious fact, because the author just doesn't do anything with it.

We are introduced to a young man with red hair, gray eyes, a tattoo on his chest of an eagle with spread wings attacking a dragon. This man, a British soldier, chooses freedom and the forest instead of, like his mates, the seeming comforts of the distant village when the life-boat they are in — after their ship has been sunk by the Japanese — goes aground near shore. As it turns out, the young man has either great wisdom or great luck because, except for one other man who manages to escape, the rest either die or are killed by the Japanese. Obviously, he has all the appearances and earmarks of an interesting hero. We are prepared to follow his adventures.

In the next chapter, we find out that this young man's name is Learoyd and the speaker apostrophises him as a "mad king." We cannot judge as yet whether he is right about Learoyd, but his own language as he speaks about him is plenty suspect. However, when the author tries to present him as a sort of elemental superman, it all falls through. Learoyd seems like a ham actor covering up his lack of acting ability in a part too big for his boots.

It is unbelievable that the book could have won such acclaim in its original French edition and in the English-language edition under review. Is it the juvenile, world-weary philosophizing that seems to appeal to so many people today?

"Yes, Learoyd is a dream and I hope he is dead. Life is a holocaust of dreams, a graveyard of dreams trampled underfoot, betrayed, sold, abandoned, forgotten. What a mess!"

* * *

THERE are parts that must have pleased the Establishment, and a Chinese parable about the human condition for the Existentialists. But the English moves smoothly and many of the observations and insights of the author seem to come through clearly enough.

The novel's main fault is that its skeleton is too noticeable. It lacks the flesh and roundness and wholeness that a truly great novel has. It is made up of bits and patches and a collection of scrapbooks of philosophical comments on life, war experiences, personal experiences and characters more like small actors with a meagre script who do not know what to do or what part they are to play because the playwright himself doesn't know how they should behave or what they should say. In short, it just doesn't jell into the novel that the blurb on the jacket would have us believe it is and that we would expect it to be from the accolades it has received. A best seller, the selection of the French Book of the Month Club and a winner of the Prix Interalliè Quite a collection of kudos. It has a Prologue, sweeping chapter headings with epigraphs from famous and impressive names: Andre Malraux, Saint-Just, Rudyard Kipling. But it all adds up to a lot of meretricious bombast.

* * *

THE plot starts out with some exciting and interesting promise, but you see no growth or development, simply the narrator's statement that it all has taken place, which he expects us to take at face value.

All of a sudden we find Learoyd on his death bed, and we begin to suspect that the author has brought him on the scene in that condition for no other purpose than to expound his observation on dying men and women — an interesting observation, but sticking out because the author has not troubled to make it an integral part of the book.

It is the same with the characters. The author speaks of Anderson as being the closest to Learoyd, but we cannot see it and he does not trouble to show how he came to that conclusion. He makes statements about them which he cannot justify when he brings them on the scene.

Many important political dates of World War II are slipped in or blazoned about. But they have no more significance to the story than the author's philosophical comments, individual observations or portentous quotes from the Bible and other sources.

The book claims to be an anti-war novel, but the descriptions of the horrors of war, napalm victims, hangings, tortures, decomposed bodies are things we have already seen in other war novels and documentaries, and the author doesn't add anything of his own. But curiously enough, in this so-called anti-war novel, the individual note is struck when he speaks of the pleasures of fighting and war.

> **"We had been motionless and waiting — a touch of the spurs launched us forward. The tremendous movement gradually gathered momentum, an impersonal, collective exaltation from which all egoism was miraculously and temporarily absent. War relieved us of the worries of life. Grim waves of pride at times broke over us to see in what despite we held our flesh, and at the same time great flames of joy enwrapped us, so intently did we feel ourselves alive. We were nothing but an elemental force in action, like fire, like the sea at the time of the great equinoctial tides. Yes, a cavalry charge! Heroic and brutal."**

The narrator makes two statements which are very important to him since one is an elaboration of the other.

> **"—we're all going to die, not sleep and dream. No, everything will be finished, there'll be nothing afterward. If we haven't fought in life, then there's nothing unfair about our death, any more than it's unfair for the fatted calf to be led to the slaughterhouse. What is the point of courage? What is the point of bravery in the face of death if one has shown cowardice in the face of life? Our death has to be injustice!... "Each time a creature is born," I declared peremptorily, "a whole world, with its sun, stars, and grass blades, comes into being and gradually takes on its particular colouring, its individual light and shade. Each time a creature dies, his whole world, with its sun, stars and grass blades, disappears forever. The disappearance of these worlds is scandalous, but the more rich and colourful the world the greater the scandal, and may God be ashamed."**

* * *

ASIDE from the fact that there is a serious flaw in the author's reasoning, the utterances are passionately beautiful and perfectly just. However, they simply hang in the air because he has not shown the inter-connection between them and the story. The bridge is lacking in his intellectual thinking and in his ability as a novelist. These outbursts remain, as others in the book, one of many disconnected comments, quotes from famous names without much understanding of their meaning or relevance to the story.

There are several chapters and many pages in the book that contain prose that might be models for prose writing. The disconnected observations are individual and thought provoking. The isolated incidents of adventure are just that, and very well done. But as a great novel or just a novel, it must rate as a failure.

Miss Skala is a Canadian Jewish poet who has recently settled in Haifa.

GIPSY WHARF by Jasim Uddin. Translated from the Bengali by Barbara Painter and Yann Lovelock. Illustrations by Hashem Kahn. UNESCO Collection of Representative Works — Pakistan Series. London, George Allen and Unwin. 195 pp. 48s.

Reviewed by Curtis Arnson

Romeo and Juliet in East Bengal

TO most readers, the term Bengali literature connotes Rabindranath Tagore, and possibly Bibhutibhushan Banerji's novel "Pather Panchali." To counter this opinion, Unesco is producing a series of translations of Asian literature, the latest of which is the long poem under review. Mr. Uddin, 67 years old, was a lecturer in Bengali literature at the University of Calcutta. He worked under the supervision of Dr. Dinesh Chandra Sen for many years, collecting and recording the oral traditions of his native region of East Bengal as a part of Dr. Sen's monumental collation of the folk literature of India and Pakistan. Obviously greatly influenced by his work in folklore, Uddin produced the long narrative poem "Sojan Badiar Ghat," or "Gipsy Wharf," in 1933.

The plot of this poem is similar to that of "Romeo and Juliet." In the Faridpur district of East Bengal in the 1920s, Moslem and Hindu villagers lived with only minor friction. Sojan, a Moslem farmer's son, and Dulali, the Hindu village headman's daughter, fall in love and elope into the forest. The elopement is used as a pretence by the landlord's agent Nayeb, who persecutes Hindu and Moslem alike, to stir up the villagers into attacking each other — hoping thereby to bring about the destruction of the village which could then be more profitably used as a market for the district. Many die in the pointless battle (although afterwards a joint Moslem-Hindu effort disposes of Nayeb).

Soon after this battle, Sohan is captured and imprisoned, and Dulali is married off to a staid farmer in an outlying area. After his release from prison, Sojan joins a colourful group of water gipsies and eventually comes across Dulali, who rebuffs him. Later recognizing her love for Sojan, and repenting of her cruelty to him, she seeks the gipsy out only to find he has taken poison upon finding his love unrequited. Like Juliet she follows him into death. However, unlike Shakespeare's feuding clans, Hindu and Moslem do not join in tragedy, but continue feuding as the narrative concludes.

* * *

FORTUNATELY, the poem does not rest on this plot. A delightful first chapter in the manner of a Bengali fairy tale opens:

> *I was the headman's dark-skinned daughter once*
> *Walking through brakes of blossomed cane, and heard*
> *The restless ceaseless rustling of the flowers.*

This prelude leads into the story proper, which is often interspersed with pastoral elegies relaxing the pace of the narrative and making the story seem more remote, more like a relic of a distant past instead of a tale full of immediacy. There is great bitterness in the portrayal of the leech, Nayeb, ("Layer on layer, day by day, his fat/And his demands grow mountainous and more.") leading into a fast paced chant with the chorus of "a writ, a writ," often recurring.

* * *

CERVANTES stated that reading a translation is like viewing only the reverse side of a tapestry. This feeling is not dispelled even by the excellent explanatory footnotes by the translators, which are invaluable in understanding the details of daily life and religion in East Bengal. There are flaws in the translation, such as the horrid line "I know just how you feel, chief" at one point ruining a militant mood before the battle scene. For a reader familiar with life in Pakistan, this is a marvellous work by a prolific artist. If not, it is unlikely that a reading of "Gipsy Wharf" will do other than lead the reader into further study of the culture of the Bengali peoples.

'The Robber Barons'

HABARONIM HASHODEDIM הברונים השודדים (The Robber Barons) by Matthew Josephson. Translated into Hebrew from the 1962 Revised Edition by Boaz Evron. Tel Aviv, Schocken. 457 pp. IL14.50.

WHEN this book was first published in the aftermath of the 1929 Wall Street crash, when no end was seen to the great Depression, it made a tremendous impact, and soon came to be considered something of an economic classic. But its strength lay not so much in historical research or in original ideas as in its moral fervour, in its daring to expose the seamy side of the capitalist heroes who were then still part and parcel of the American establishment. Today few still believe that Rockefeller, Gould, Morgan, Carnegie, etc. made their way from rags to riches just by being modest, diligent and honest fellows, and few are likely to be impressed by discovering that they were brilliant crooks.

The book is still interesting for its picturesque details of the activity of these men and of American society in the second half of the 19th century, though a Hebrew reader is hardly in a position to relish all the American-flavoured hints and barbs included in the story. Unfortunately, the translator did not make things better by sticking to the author's woolly journalese.

MOSHE ATER

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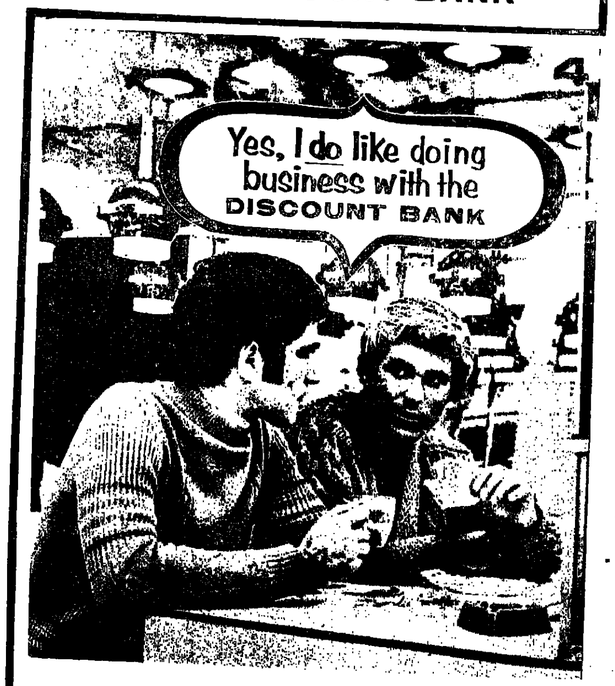

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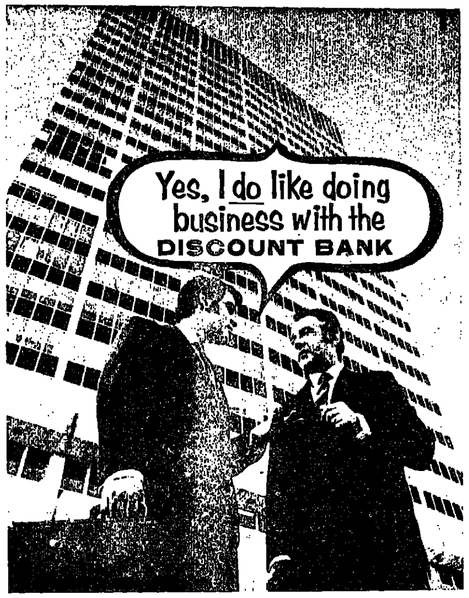

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Architecture show pays lip service to problems of environment

By Reuven Berman

IF we are to believe the catalogue introduction to "MAN-MADE ENVIRONMENT" by architect M. Zarhy, this exhibition of executed and projected works in Israel and in a number of developing countries by 100 Israeli architects and engineers is meant as a warning: "Planning opportunities lost today never return." It was organized by professionals (The Association of Engineers and Architects in Israel) and is meant for professionals (it coincides with the Second World Congress of Engineers and Architects, entitled "Dialogue in Development"). It is far above the heads of the public at large. But, serious as that may be, it is only a secondary fault. Zarhy continues, "The object of this exhibition is to direct attention to the urgency of this weighty problem." There is no doubt that is the object of the catalogue's introduction but the organizers of the exhibition have totally ignored the possibility of visually presenting the theme of how man is destroying the beauty and ecological balance of a fast-diminishing natural environment and is replacing it with a man-made environment that is ugly, inefficient, demeaning and dangerous to one's physical and mental health. The works, presented, through photographs, plans and models — though many raise questions and are debatable, have presumably been selected for their positive attributes; and the layman comes away from the show with the mistaken impression that the environment situation is in the hands of far-seeing professionals who have it eminently under control. There is nothing in the show above lip-service to hint that a problem exists at all. Probably, the practical object of the exhibition was to present the efforts of Israeli architects and engineers to their colleagues from abroad. Legitimate enough in itself, but considering the seriousness of the problem and the declared aim of the show, the considerable effort, time and money invested in it would have better served the public had they produced a visually clear, programmatically unequivocal didactic presentation of how our environment is about to be ruined forever unless the issue is dealt with on a high policy-making level. As pleasant and full of seeming creative vitality as it is in its present form, it will teach nothing to members of the Cabinet, the Knesset, mayors, the architects' public and private clients, building contractors or the public at large. (Tel Aviv Museum, Helena Rubinstein Pavilion). Till Jan. 16.

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GALLERY GUIDE

JERUSALEM

ISRAEL MUSEUM
Fima — abstract, impressionist paintings 1960-1970. Indian and Persian Miniatures. Gottlieb, Israels, Liebermann, Pascin. Sculptures from the Museum Collection. Dubuffet — Graphics (from Sunday). Our Pupils at Work — Youth Wing. Ancient Coining Methods.

SHMUEL VAGINSKY — Haifa-born art teacher from Petah Tikva shows fairly meticulous fantastic surrealism, mostly of winged male figures that are a cross between an angel and a devil; in fact the bald, rotund figures remind one of illustrations of Sumerian Priests. The approach is essentially illustrative, with varying anatomical success. A few produce a note of mild terror. The best would make good illustrations in a prestige magazine; the worst are clumsy in handling. Even the frames show the same varying taste, from the sensitively effective to the merely cheap. (Engel Gallery) till Jan. 12 (M.R.)

MENTAL PATIENTS — Highly emotional and very interesting selection of 70 paintings and sculpture by mental patients of Ezrath Nashim Hospital, Jerusalem. The works, which have been hung by Yona Fischer, curator of the Israel Museum, are all for sale. Daily 9—3 p.m.

JACOB PINS — Forceful, figurative, formalized landscapes and expressionist figure groups by Bezalel lecturer who is Israel's most technically advanced exponent of the large woodcut. Live demonstration by artist, 8.30 p.m. Sunday. (Khan Gallery, near railway station, open 12-3 p.m. and 8-10.30 p.m.) till Jan. 8. (M.R.)

IMMIGRANT ARTISTS — Show to encourage newcomers (ICCY).

COLLECTORS' CHOICE — Latest in a series of collections to be viewed by appointment only (Bertha Urdang, tel. 56078) containing some of the best examples of Israel's leading abstract painters (Rina Gallery).

SHMUEL BAR EVEN — Skilled, striking almost erotic carvings and experimental coloured photographs, by Haifa artist, recently reviewed when briefly on show at the Artists House (Nora Gallery) till Feb. 2.

NAFTALI BEZEM / TAMARA RIKMAN CHARNY — Double show of recent works (Artists House) opening tomorrow 11 a.m., till Jan. 20.

TEL AVIV

AUTUMN SALON — Annual grouping of paintings and several small sculptures selected by one of Tel Aviv's most enthusiastic connoisseurs of contemporary Israeli art. Selection ranges from new canvases by veteran abstractionists to variously orientated works by younger artists. (Salon "Ma'alia," Moed Kabana, 134 Rothschild Blvd.).

THOMAS KRONER — Nervous tense welters of lines in colour that describe figures and suggest psychical unrest. (Bineth Gallery, 42 Frug).

HEDVA FIRENCI — Impressionistic-realistic paintings and drawings of faces and landscapes, the best of which pulsate with controlled temperament and sensitivity. (Manya Bialik House, Rehov Bialik).

BATIA LISHANSKY — Veteran Israeli sculptress shows some of her smaller romantically inclined figures and portrait heads covering some 30 years of work. (Lim Gallery, 170 Ben Yehuda).

MENACHEM GUEFFEN — Girls a la mode by Israeli painter who shares his time between Israel and Europe. (Chemerinsky Gallery, 38 Gordon).

ELIAHU GAT — Personal painterly interpretations of nudes and landscapes. (Katz-Idan Gallery, 18 Frishman). Opening Sat. eve., 6 p.m.

NORA FRENKEL — Paintings not exhibited before this (her two recent shows were composed mainly of drawings and free-standing cubes with drawings on their sides) from her two-year preoccupation with the themes of the living and the dead, birth and death. (Gallery 220, 220 Ben Yehuda).

RAFFI LAVIE — Recent paintings by master of the controlled scrawl. (Gordon Gallery, 29 Gordon).

CLAIRE SZILARD — Formalized landscapes and figures. (Artists Pavilion, 9 Alharizi).

MEIR AGASSI — Drawings. (Bar Kochba Gallery, 42 Bar Kochba). Opening Mon., 8 p.m.

GEDALIA GONEN — Landscapes, flowers and several works on the theme of the Holocaust. (Shalom Aleichem House, Rehov Berkowitz).

KATRIEL EPHRONI — Highly formalized figures and landscapes by member of Kibbutz Gesher. PETAH TIKVA (Yad Lebanim Memorial Museum).

UZI ZAKAI — Oil paintings of scenes and events by artist from Mizpeh Ramon. (Yad Lebanim, 63 Pinkas).

HILDA GLADSTEIN — Paintings on wood, miniatures in tempera and oil. (Z.O.A. House).

Painting by Shmuel Vaginsky at the Engel Gallery, Jerusalem.

ZVI GRUNDMAN — Paintings by Jerusalem graphic designer. (Gallery 119).

SHIMON ALLON / RIVKA GOLANI-VARDI — Abstract sculptures by Allon, paintings by Golani-Vardi. RAMAT GAN (Yad Lebanim).

DANIEL LIFSCHITZ — Small, soft, extremely simplified and sensitive pastel landscapes. (Dugith Gallery).

SALVADOR DALI — 25 signed colour lithographs illustrating three dramatic works by the Marquis de Sade, "Tancred," "The Twins or a Difficult Choice" and "Misfortune's Mistake." The prints were done in 1967 and 1968. Technically, Dali and his printer, Sherwood Publishers Inc., succeeded in carrying off a tour de force: Dali uses a watercolour-like technique full of multiple aqueous mixtures that ring clear and brilliant. Artistically, however, these prints have little to recommend them. The "horrible" imaginative hybrids and superb academic skill upon which Dali's reputation as an artist is based are very much absent. The poverty of visual ideas, the banality of the compositions and the mediocrity of the drawing, had they not been festooned by the artist's and de Sade's names, would certainly have faded into the immediate obscurity this luxurious, expensive limited-edition album deserves. OLD JAFFA (Riebenfeld Gallery). (R. B.)

MARGALIT ZOHER — "Monotype prints" is the nearest term available to describe these abstract works by a recent graduate of the Bat Yam Art Institute. She has devised a technique involving the careful immersion of sheets of paper in water and oil-paint solutions that replaces the universal pigment-on-glass technique of monotype printing. Actually, the only thing these works have in common with the traditional monotype is that they are one-of-a-kind and are not painted or drawn by hand. But they are not really printed at all. Her technique allows her to set up controlled accidents, premeditated in their chromatic and formal ingredients but independent in their details and textural nuances. The fact that she can almost duplicate the essential qualities of each work and introduce variations at will indicates that she does remain the mastermind behind them. The results are strikingly beautiful "fields" and amorphous forms of great range of mood and form whose only near-parallels in reality are psychedelic skies and topographies, sometimes as lush and

"Samson", a sculpture by Aharon Bezalel at the Old Jaffa Gallery.

lavish as strange sunsets and submarine landscapes, sometimes almost as reserved and delicate as Japanese prints. Occasionally a sheet trespasses into prettiness but this is a markedly winning first performance. The artist is a member of Moshav Be'er Tuvia. (Sokolov Press Club). (R. B.)

AHARON BEZALEL / YITZHAK GREENFIELD — Two Jerusalem artists. Bezalel's bronze sculptures are based on figures and he is obviously interested in human story-telling contents. The manner in which he abstracts and formalizes the figures suggests an inventive talent but the idiom he has chosen has been so well-reamed by others that there is little left for a personal imprint. This may be the reason many of his works have a grotesqueness and imbalance — due perhaps to an almost frantic effort to break out of idiomatic conformity. One of the most successful, best considered and most interesting of his efforts is, I feel, his "Wall of People" (10) in which he has fashioned a block of positive and negative figures out of a dense group. It almost reads like a cross-section and is full of action. But there are other works too which, though a bit arty, bear prolonged scrutiny. Greenfield was born in Brooklyn in 1932 and settled here in 1951. His paintings revolve on the subject of Jerusalem: moons in great dark, smoky or golden skies that rise up behind the formalized rectangles of the city: a dream city. He uses black and a watered-down gamut of greys together with silver, gold or tints of blue or red in combinations of painting and torn paper collage. The moods are convincing and familiar of the city itself though at times the connection is nearly lost through an overdose of abstraction. Particularly interesting for what they do visually and what they imply spiritually, are the circular works; rimmed by the chunky rectangles of buildings they seem to pull one's gaze upwards into vast depths — an effective application of Sebba's aerial perspective theories and the "fish-eye" lens. (Old Jaffa Gallery). (R.B.)

OLD JAFFA ARTISTS — Works by painters, sculptors, ceramic artists and jewellery designers living and working in the quarter. The quality cuts across the styles and when it is low, it is extremely low whether the works in question are expressionistic still-lifes or abstract geometric constructions. But the high points are many and various. Among the latter are two serigraphs by Rafi Munis, a fine printmaker whose work has not been seen here for some time. Both works are dynamic, inventive and abstract and one of them seems to be concerned with aggressive war-like forms. The two eminent ceramicists, Siona Shimshi and Shelly Harari, once again show works which while characteristic of their respective styles stand out in any group show because of their originality. Shimshi shows one of

"Walls of Jerusalem" by Yitzhak Greenfield, at the Old Jaffa Gallery.

her whimsical columnar "trees" crested by thin tied-on "leaves." Harari shows a low coagulation of cone-like forms hovering above the base on short stilts. Much of her recent work has been based on the small jugs used in the domed ceilings of the Arab-constructed houses of the quarter. Also of particular note are paintings by Naphtali Bezem, David Sharir and Haya Schwartz and sculptures by Eli Ilan. One of the exhibition rooms contains works by the gallery's French and Israeli perennials, including a surrealist painting by Samuel Bak and two fine small figures by the late sculptress Hanna Orloff. OLD JAFFA (Modern Art Gallery).

ZION BAR-LEV/ZALMAN GAZIT — Bar-Lev, who recently graduated from the Bat Yam Art Institute, shows figurative sculptures of two kinds. The first is neo-Classical and proficient; the second is abstracted and smooth and incorporates the Brancusi-Arp syndrome. Most interesting is one work, a mother-and-child, which also reads as a sensual straddling nude. Gazit, of Kibbutz Ma'ayan Baruch, shows expressionistic situations, bright flat-pattern figures and intuitive abstractions of well-defined forms. Scattered through his large show are intriguing achievements in all three venues. But what comes through with the most force is a wandering sensibility of almost naive bluntness and originality. BAT YAM (Municipal Museum). (R.B.)

MOSHE GIVATI — Recent works by painterly experimenting artist. (Mabat Gallery, 31 Gordon). Opening Sat., 8:30 p.m.

AMNON BERKOWITZ — show of works by young soldier-painter, Beit Hahayal theatre foyer, 60 Rehov Weizmann, (Opening Sunday 5 p.m., till February 3).

HAIFA

HAVA WEISS. — Her oils are raw. The pastels tend more to a facile and the best are the still lifes in soft colours that seem about to merge and yet do not; composition is then competently organised. (Beit Rothschild). Till January 15. (H.)

MALVINA KAPLAN. — Oils on paper and collages, the latter both coloured and monochrome; in between comes a combination of the two media where the colour smooths out and dominates the photographs (together with piece of print, the constituents of the collage) and of which a very good example is 20. The earlier pieces are the straight collage, anti-war, socially humane aid etc. In another a man gazes at a travel poster; his home is in the background and the stylistic effect lies in the dark recess behind him, separating the two opposing conceptions. This recess sticks in the mind when one arrives at her latest work, the oil on paper which is entirely abstract in complex interwoven colour; the paper may be wholly filled or nearly so. An accent at centre, however, is always stressed by an area of dark paint (8) or a noticeable spread of light (the striking No. 6). The viewer feels that Kaplan's aesthetic problem is today's approach to the subject: is it necessary or not? She has subject in the collages; her abstracts, admittedly expertly executed, represent the search for a substitute; and therefore, for the moment, the better compromises supply a temporary way out — but the final solution on the essential point must await whatever will be the ultimate composition of the oils. (Nahman's Gallery) Till January 14. (H.)

SHOSHANA LANDOI (AUFRECHT). — An unprecedented number of painting and graphic techniques, and even metal relief. Subjects consist of Oriental figures and scenes, of portraiture and also of dolls. Individual characterisation is minimal and she concentrates on bright colour sharply separated. Her abstracts — the landscape attributions can be ignored — are again pure colour studies based on a marbling effect, only a single picture being related to her representationalism. The most complete abstract is No. 35. (Beit Aba Khoushy). Till January 15. (H.).

"HAYOZRIM". — Annual Exhibition. (Beit Hagefen). Opening Saturday, January 2, 11.30 a.m.

HARRY ARATEN. — Paintings. (Beit Aba Khoushy). Opening Saturday, January 2, 6 p.m.

EIN HAROD

CONTEMPORARY ITALIAN GRAPHICS. — In various media, the most popular being aquatints, by Italian and a few foreign artists, printed at the Romero Studio, Rome. A typical contemporary exhibition of superior standard but devoid of any specifically national or individual leanings, as far as the latter are concerned, the most imaginative is Perilli's three upward rising butterfly figures ("The Judgment"). Otherwise we have the usual divisions between the representational and the abstract; the sharply delineated and the fuzzy; the coloured and the black and white, often preferably the former (Boille's "Internal Tension" in blue and yellow); the static, first place to Carrino's "Delta", only faintly inspired by the letter of that name, and the dynamic, above all the abstracted bird's flight of Turcato's "Composition". Sometimes fantasy provides a theme — Umberto Mastroianni's abstractions in line and comb and wheel-like forms, and Mirko's "Baroque Concert" (etching) where string instruments suggest, at first glance, the players. A combination of steel engraving and dry point marks Franchino's calligraphic "Arabesque". Of the non Italians, you have abstraction in the Japanese Nobuya's "Movement in Red". The remainder are Americans: Pepper's mixed techniques which are abstract collages in silver and black paper, Charles Pollock's typically American abstract "One" and, different because figurative, Sharman's "No. 7" (1'0) of three black and white male heads against a cross on a red background. Mishkan Leomanut). Till Jan. 10. (H.)

HAZOREA

"ART OF THE FAR EAST". — Hazorea's permanent collection of sculpture, ceramics, painting etc. from Cambodia, China, India (including the Chandara period), Thailand, Nepal and Tibet. Many objects have been in store for some time, so the lay-out, always tasteful, is fresh. Frequent visitors may remember them, however, but to one visitor, two marvellous pieces of 18th century Chinese pottery (3 and 4) are new, not quite as chaste as Sung but very near it. Then there is T'ang work containing also the well known "Semitic" peddlar and an equally familiar example of the Court lady. Also in the Chinese section one comes across a remarkable Ming painting of conversational realism in the meeting of a nobleman and his attendants with a lady (note how naturally the minions are engaged in their own private talk). This is delicately done; on the other hand a Buddhist saint, in an 18th century painting of a T'ang source, is given a brutal vividness. Of a point of interest, the round style of a Ming garden seat in the collection can be clearly seen in a painting of a country house hanging nearby. Sculpture, mostly metal and often magnificently sensuous, from the other countries is mainly religious. (Wilfrid Israel House). (H.)

TIBERIAS

40 MEXICAN ARTISTS — Contemporary paintings in an exhibition that is under the joint patronage of the Mexican Embassy in Israel and the Tiberias Municipality. ("The Wall" Art Gallery, Donna Gracia).

Zippora Peled and Yossi Kanz in a scene from NEIGHBOURS.

THEATRE
Mendel Kohansky

I am lonely (black)

NEIGHBOURS by James Saunders, translated by David Alexander, at Bimat Hakibbutz. Directed by Yosef Netzer, set by Joseph Karl.

NEIGHBOURS deals with the relations between races on its most intimate level — the sexual. The action takes place in a London bed-sitting room where a young white woman receives an unexpected visitor, a young man of West Indian origin who lives next door. He comes in ostensibly to ask for some advice, which he never does, but in fact in a desperate effort to break out of his loneliness as a person in a big city and as a black man among whites. Ill at ease in the presence of the white woman, he baits her, insults her as a "liberal," and eventually comes out with what she considers an indecent proposition. Shown the door, he leaves but soon comes back, and the tortured conversation goes on for a long while before the two, expectedly, wind up on the couch.

Guilt feelings

The play is a sensitive, penetrating study of the frustrations of a black man in a white society, and of the feeling of guilt affecting a fair-minded white woman who knows what her race has done to his. Though practically devoid of external action, the one-act play holds the viewer's attention with the tension generated by the dialogue.

Neighbours has been well directed by Yosef Netzer, and is well acted. Yossi Kanz, who even looks the part, moves around the tiny stage of the Tzavta Club like a jungle animal in a cage, his accumulated frustrations expressed by jerky movements of his compact body, by the speech which comes out in spurts. Zippora Peled plays the less spectacular role of the woman.

I was not particularly happy with the translation; some of the idiomatic English expressions sound too literally translated for comfort.

Rafael Klatchkin, as Harpagon in Moliere's THE MISER, does his sums while Alice (Rahel Hefler) and Cléante (David Zinder) exchange a meaningful look behind his back.

Humorous 'Miser' for the young

THE MISER by Moliere, translated by Nathan Alterman, at the Young People's Theatre. Directed by Leonard Schach, set by Roda Reilinger.

THE MISER is an ideal play for young people. It has humour, an intricate but not too intricate plot, and a moral. As the director of the Young People's Theatre, the actress Orna Porat, says in her introduction, it is an "amusing play about a ridiculous man who values money more than anything else in the world." The play is a very happy choice for the first production of the new, long expected theatre.

Director Leonard Schach shortened the play for the benefit of his youthful audience, and lets it run without an intermission, which is a blessing. There was so much confusion when the show started, with boys and girls running up and down the aisles, merrily jumping over rows of seats before they got settled, all this while on the stage Valere was already declaring his love to Elise, that I dreaded the repetition of the havoc at the beginning of the second act. The show is presented with simplicity and much visual humour, every scene receives its due, and the acting ranges from almost amateur to a professionalism not of the highest grade. Raphael Klatchkin, a performer as well equipped to play the title part as any living Israeli actor, portrays Harpagon mainly for laughs, never even hinting that the miser is actually a tragic figure, as are all Moliere's villainous characters. Of the others, I found David Zinder act with authority as Cléante, Rachel Attas quite amusing as Frosine, and Hanan Goldblatt equally amusing as the scoundrel of a servant, La Fleche.

Roda Reilinger's decor is pleasant to look at (I liked those trees), and he has found an interesting solution for having two rooms as well as a garden in one set. Nathan Alterman's Hebrew version is a joy to the ears.

Scene from THRESHOLD, from the Bat Dor dance company's new programme. Jeanette Ordman, who choreographed the piece to the music of Penderecki, is in the centre. Others (right to left): Miri Zamir, Yigael Berdichevsky, Yehuda Maor, Yisrael Hershkowitz, Yehudit Margulik.

New works at Bat Dor

THE new programme of the Bat Dor Dance Company introduces to Israel the choreographer Lar Lubovitch. His two works, diametrically opposed in mood, style and subject, testify to the young artist's versality as well as to his inventiveness and depth.

In *In a Clearing*, choreographed to the well-tempered piano music of Bach, the dancers—clad in conventional shorts and blouses—perform conventional movements which are as harmonious and clear and articulate as the music they interpret. The following piece *Whirligogs (Knots, Tangles, Confusion)* well fulfils the promise of the title, as the dancers in black tights covering their entire bodies as well as faces engage in a witches' sabbath, an orgy of confusion, of tremendous, almost hypnotizing power to the superb music of Luciano Berio which contrasts classical with atonal music as well as with sounds and the human voice in semi-intelligible utterances (one sentence keeps cropping up: "Get going!"). I can recall no other work of art I have recently heard or seen which would express as powerfully the confusions and frustrations of modern living.

The evening opened with *Impressions* by Job Sanders to the music of Gunter Schuller, a series of vignettes purporting to be "danced impressions and imaginary extensions of seven paintings and drawings of Paul Klee." Some of it was pleasant to the eye, and the relation to Klee was tenuous to say the least. There followed *Threshold* by Jennette Ordman to the music of Penderecki, a danced story of a man and woman who having been catapulted out of their sheltered lives into a hostile, aggression-filled outside world go through much suffering before they again achieve communication. Both the story and the interpretation are on the banal side, but *Threshold* is worth seeing for Penderecki's music.

The Bat Dor dancers perform well and with discipline, but there are no outstanding performances in the evening.

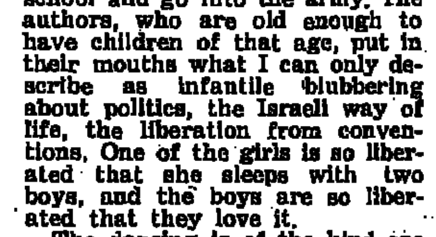
A jump backwards

JUMP! (Kfotz!) by Rivka Raz and Izzi Avrahami, presented by the Dagan Theatre. Music and arrangements by Abe Orchover and Danny Sanderson, choreography by Jene Sagan, directed by Izzi Avrahami.

THIS is a review of half a show. After seeing the first part of *Jump* I felt that I would be exaggerating my sense of duty by submitting myself to more of the same in order to bring to the reader an honest and, of course, purely subjective report. In fact, I could have walked out ten minutes after the beginning and had a perfectly good idea of what the show was about — for what followed was a repetition of the opening.

Jump is an obvious imitation of "Hair," the rock musical which is having such a fabulous success all over the world, including Israel. It is a poor imitation, not only because the text, music and choreography are so inferior. Where "Hair" grew (the joke is unintentional) from a way of thinking and living of some segments of American youth, *Jump tries* to graft the same ideas on a youth of a different kind, living in a different society, struggling with different problems. Typical of that artificiality are the "Afro" hairdoes sported by some members of the cast, hairdoes cultivated by American Negroes to symbolize pride in their race.

In their zeal to imitate "Hair" the authors did not stop at direct steals. At one point in the show a character from the audience leaps on the stage, grabs a microphone and shouts "Disgusting, disgusting!" but characteristically, while in the original this was a reaction to something which would really arouse disgust in a conventional person, here the provocation was so mild that I cannot even recall it.



A scene from JUMP!

The characters in *Jump* are boys and girls about to finish school and go into the army. The authors, who are old enough to have children of that age, put in their mouths what I can only describe as infantile blubbering about politics, the Israeli way of life, the liberation from conventions. One of the girls is so liberated that she sleeps with two boys, and the boys are so liberated that they love it.

The dancing is of the kind one can see in any discotheque on a Saturday night, the singing is so amplified that it is impossible to judge its quality, the speaking, also amplified, testifies to the performers being innocent of any stage training.

On the night I attended *Jump* the Alhambra hall was about one-third filled with a largely middle-aged crowd which responded with a marked lack of enthusiasm.

Collage: Fragments from the outside world.

Bright colours now at Esrath Nashim

By Susan Bellos

Jerusalem Post Reporter

"MENTAL patients," Dr. Marcel Assael, the director of the Esrath Nashim Hospital, told the press, "like crying colours — bright pinks, yellows and blues." So do I, and like me, I imagine, a great many other people would enjoy the exhibition of patients' paintings and sculpture, which is on show for the next two weeks at the hospital. The show is part of Esrath Nashim's 75th anniversary celebrations.

Children, primitive man and psychotics produce similar paintings, Dr. Assael pointed out, "and the better a patient gets, the worse his paintings become." Some of the anonymous artists at Esrath Nashim are presumably extremely ill, for their work has a beauty, intensity and unexpected warmth that makes this exhibition quite remarkable.

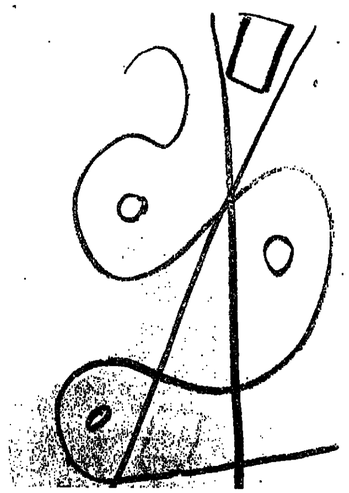
Dr. Assael and his colleagues are naturally interested in the interpretation of the paintings, lithographs and sculptures, in psychiatric terms. Certain curves, they point out, are obviously sexual, a great big rich messy collage is an anally fixated patient having fun in a socially acceptable way. The watchful eye in the sky and the double portrait are the respective indications of a paranoid and a schizophrenic painter. This is all very pleasant and instructive, but it is chilling to learn that the painter of a haunting series of portraits and some voluptuous compositions is "one of our chronic schizophrenics who's been here for 30 years."

All of the 70 paintings are on sale. The show is open to the public between 9 and 9 p.m. The artists will not be meeting the spectators, but they will be getting the very real satisfaction of receiving 50 per cent of all sales, the rest going to buy more art materials.

Art exhibitions in mental hospitals are not wildly *avant garde* — at least in psychiatric terms — but they do represent part of a totally new departure in Esrath Nashim.

Devoted ladies

Esrath Nashim was started 75 years ago by two pious and devoted ladies, Haya Zippe Pinnes and Rosa Feinstein. It was set up originally in the Old City Jewish Quarter and was composed of two beds. The "hospital" later moved to a house on the Jaffa Road, just at the City's western entrance. Mrs. Pinnes' daughter, Ita Yellin, the wife of the distinguished Jerusalem educator Professor David Yellin, later on became president of Esrath Nashim in her mother's footsteps.



Curving lithograph suggests Miro.

Patient's view of a volunteer.

Esrath Nashim was and is a voluntary women's organization, but in those days the institution, which now likes to refer to itself as a Mental Health Centre, called itself a "Home for the Insane and Incurable." Its primary function was to shelter poor lunatics wandering in the streets, and the notion of treatment developed slowly. In the nineteen twenties, charitable appeals on behalf of the hospital noted that the "tremendous difficulties which are the constant lot of the Jewish Hallutzim in Palestine have in many instances lead to a weakening of their mental proccesses" and featured photographs of a men's ward where a patient "in need of rest" is shown inside a cage. The living was grim, and, as in other mental hospitals in those days, most patients were chronic. The hospital was regarded mainly as a custodial institution.

However, under the energetic leadership of Rabbanit Sarah Herzog, who became President of Esrath Nashim in 1947, the hospital began to gather more funds, and lately more ideas. In 1968 the hospital moved from Jaffa Road to a 200 bed, and 11-unit building at Givat Shaul and took a flying leap into the nineteen seventies.

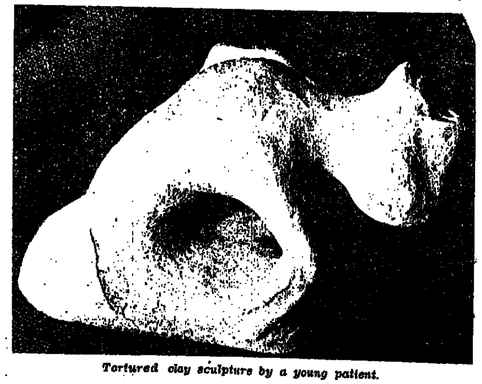
The hospital opened its doors, abolished its ward for chronic patients and set up a community living programme within the hospital. Patients who had formerly been passive inmates being woken, fed and put to bed again at intervals were encouraged to set up their own groups, living in units of their own. Today these groups use a common kitchen and sitting room where they organize their own meals and housekeeping, do piecework for various Jerusalem firms, and to a large extent work out their own pattern of living.

Into community

Esrath Nashim these days is pulsating with concepts like "breaking down the stigma of the mental patient" and "bringing the hospital into the community," if not actually bringing the community into the hospital. Breaking down the stigma is perhaps easier said than done. But the hospital is certainly initiating an ambitious community psychiatry programme. Although as yet rather vaguely defined, it starts from the premise of not regarding the hospital as a place to dump people in.

A chain of out-patient to after-care services for the discharged is being worked out, as is joint preventive work with Government clinics and community health centres. The programme is also likely to develop into joint services with school health programmes and work with such agencies as mother-and-child stations and old-age clubs. The hospital has also sponsored a public committee on mental health education composed of both profes-sional and interested lay p[illegible]

Esrath Nashim has also [illegible] itself into the public [illegible] structure by becoming a [illegible] hospital. Next year students [illegible] the Hebrew University-H[illegible] Medical School, the Paul B[illegible] School of Social Work and [illegible] partment of Psychiatry will [illegible] doing some of their training [illegible] Esrath Nashim — in fact [illegible] become that rather rare bird [illegible] mental hospitals — a showp[illegible]



Tortured clay sculpture by a young patient.

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Marketing with Martha

The fight for blue and white

GIVEN a choice of two products — one local, one foreign — on what basis do you decide? Price? Quality? Patriotism? Convenience (in case of repairs or spare-parts)? Snob appeal — or, more tactfully put, to have "something different?"

Every so often Israeli manufacturers get together and hold a campaign called "Kahol-Lavan" (Blue White) to encourage consumer preference for local goods over foreign. The campaign is on again, and will continue for six months. A public relations firm is handling it on behalf of the Manufacturers Association, and the approach is the "soft-sell." A representative of the P.R. firm told me, "We don't tell people that they should buy everything Israeli because it's better, but that they should buy Israeli products *when* they are good."

The firm thinks that if the consumer gave the matter proper thought, the choice would most often go to the local product. Price is one factor. So is the suitability to local conditions. Even more important is the ready availability of servicing and spare parts.

The campaign is *not* making a big plug on the basis of patriotism. But one thing being done is to have a look at the youth — the buying public of the future. The schools are cooperating with local industry in arranging lectures and tours to familiarize pupils with Israeli industry and what it makes. This, hopefully, will instill a certain pride in them for local goods, as a counter to the snob appeal of things imported.

Another group receptive to the idea of "buying Israeli" for patriotic reasons is the new immigrant population. After all, today's newcomer has come to Israel as an act of positive choice; it is reasonable to expect that he comes ready to try the products of his new country, too.

There are two distinct problems in this respect, one easier to overcome than the other. The first is familiarizing the newcomer with local merchandise — teaching him (or more likely, *her*) what's what, what local products are comparable to things he knew "back home," where to buy what, what prices are reasonable by local standards. This is primarily a job of education, and it is often done on a private basis by helpful veteran neighbours of the newer arrivals. (It is also something we try to do through this column.)

An attempt in this direction was made by the Blue-White Campaign itself recently — but not a very successful one. I attended an afternoon "tea" for new immigrants at the ZOA House in Tel Aviv, which was supposed to be aimed at familiarizing them with local industry. There was a short documentary film showing the range of Israeli industry — an excellent film which won a prize abroad. But the film was too general (it specifically avoided showing company or brand names) to be of any practical help in consumer shopping. Then there was a short talk by a representative of the Manufacturers Association.

The whole thing was so uninspiring, it provoked only one question from the audience, and a very general question at that. "Why do made-in-Israel products sometimes cost less abroad than here?"

Answer: For the export market, the lowest possible price is set in order to be competitive; on the local market, prices include a lot of tax. This is true not only of Israeli goods — a Fiat, for instance, costs more in Italy than elsewhere.

The give-away gimmick at the immigrant tea was a little bag with sample-size containers of three cosmetic products: Taya's Dermapon soapless soap and Bat-Oren bubble bath were at least marked "made in Israel," though the lettering was mostly non-Hebrew. The third sample was Anselme hand-cream, labelled entirely in English and French, with no indication that it was made locally. This is the policy with all international cosmetic firms with factories in Israel (such as Helena Rubinstein, Revlon, Helene Curtis); sometimes they carry the marking "New York — Paris — Tel Aviv" or some such wording, but often the impression given is that they are foreign, or, as the companies would say, "international" products, although they may be made in Migdal Ha-Emek, Ashdod or Tel Aviv.

★ ★ ★

A more serious matter is faced when the newcomer does his initial buying of household goods — when he uses his valuable "duty-free rights." Here the choice of whether to "buy Israeli" or import from abroad is more crucial — not only because the sums of money involved are larger, but because the immigrants' rights are a "one-time chance," and mistakes are costly.

This is recognized by the conscientious dealers in duty-free immigrant goods, as one of them recently put it to me, "If I sell someone the wrong product, I am morally responsible for its full cost *with* customs duty and purchase tax — since that is what it will cost him to replace a mistake." There has been, by the way, a recent mushroom phenomenon in the field of duty-free purchase agencies. I have named several in recent columns, and this time I went along to meet another relative newcomer in the field, Mr. Zvi Shapira of Nur-Paz, located on Rehov Ramchal in Tel Aviv (near the now-defunct central railroad station in Yehuda Halevi).

The youthful Mr. Shapira is an American immigrant of three years' experience in Israel. I was impressed by his obvious technical knowledge of the appliances he is selling — he was a jet mechanic in the U.S. Air Force.

When it comes to the question of recommending local or foreign appliances, Mr. Shapira is in the same quandary as most of his competitors in the duty-free field: He would like, on patriotic grounds, to sell more local products to newcomers, but he cannot recommend all of them as the best value for money. In the final analysis, about the only local product Nur-Paz recommends wholeheartedly is an air-conditioner. Installation is swifter and servicing easier.

Even the much-vaunted Israeli refrigerators, however, come in for critical appraisal under Mr. Shapira's sharp eye for technical detail, and he admits that he generally recommends the Italian-made Tadiran 400 model as the best buy for the immigrant.

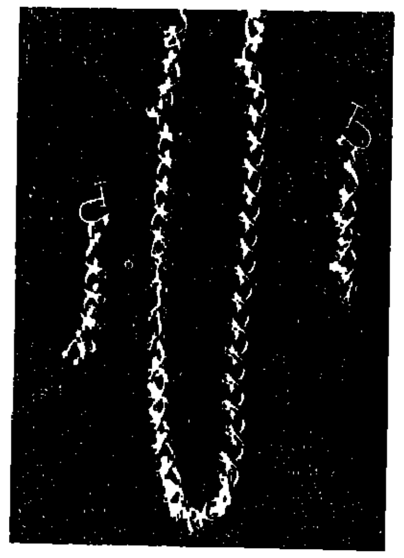
Mr. Shapira does not feel the newcomer is doing Israel industry a good turn if he buys "an inferior product at a higher price."

Amcor has just announced availability of its two-door Amcor in natural-wood-coloured formica. The company says it chose the "[illegible]" start with because that is the selling size locally. For the newcomer, this is unfortunate — with one-time rights, he might as well get the 15 cu. ft. size.

The price differential between Israeli and foreign goods for immigrants is not entirely at the discretion of the manufacturer. He is enabled, by government financial policy, to offer the newcomer a price minus the *purchase tax*. This brings it down toward the price of the foreign product — but not enough to match or undercut it. This is because most of our so-called "local products," refrigerators among them, contain a large percentage of foreign parts — and these have import duties on them which are absorbed into the prices of the goods.

If the government really wants to encourage immigrants to "buy Israeli," it would have to devise a way to enable local manufacturers to give the immigrant a "break" on *hidden import duties*, as well as outright purchase tax. This might be done the same way the government gives tax incentives for export products; after all, sales to immigrants are a sort of hidden export. I asked Treasury officials about this policy in the past; the reply was traditionally that the immigrant market was not large enough to justify complicated special procedures. I would recommend that the Treasury take a second look — in view of the vastly increased Western immigration and the proliferation of agencies for duty-free household goods. It seems to me that the newcomer would be only too happy to "buy Israeli" if given a fair choice between equally-priced local and foreign goods.

Martha Meisel



Clean-looking silver link choker necklace and dangly earrings by Zelig Segal were awarded a special prize of IL1,500 for industrial design at the Israel Export Institute's recent jewellery competition.

Bianca Eshel's unusual ring — the stylised flower is the size of the palm of the hand and is worn on two fingers — is in finely worked gold with semi-precious stones. It was awarded third prize.

Prizewinning design in the Export Institute's 1970 jewellery competition was an elaborate gold pendant by Miriam Libraidor, studded with diamonds, pearls, rubies and sapphires.

Israel jewellery is precious now

Jerusalem Post Fashion Reporter

TEL AVIV. — ISRAELI jewellery has taken a firm step toward the precious in modern settings. Gold and precious stones are featured in practically all entries in the fourth annual jewellery competition, the results of which were announced last week.

From the financial point of view, use of expensive materials by designers was facilitated by a tie-up with the local diamond industry. Response to the competition, reports Estie Ben Yosef of the Export Institute's Arts and Crafts Centre, was far greater than anticipated: in place of an expected 250 entries there were 500.

A new aspect of this year's competition was the awarding of a special prize for costume jewellery that has individuality, yet is well-suited in its design to mass production. The prize in this category was awarded to Zelig Segal for his silver earrings and matching necklace made up of unusual chain links.

Introducing the competition's prize-giving ceremony, Mr. Simon Elman, Chairman of the Export Institute, reported a four-fold rise in jewellery exports; this year's total (including both precious and semi-precious jewellery) is $2,600,000 so far, while silver and semi-precious jewellery alone have risen from an export figure of $70,000 in 1967 to the current total of $600,000.

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Open the oven door. There is an infra-red grill, wonderfully quick and easy. And a large, rotating spit that will take a whole chicken.

And smaller spits that give you the opportunity to try your hand at delicious oriental dishes like shish-kebab. In this top compartment, there is also a slow-heating arrangement. Ideal for cholent, and a great help if you're a working wife. There is a handy timer clock. Set it for whenever you want, and the alarm will tell you when it is ready. This, then, is the Universal 70/5. With separate ovens for kosher cooking, or for dishes that do not go together like, say, cheese-cake and chicken. Before you buy any cooker, look at this one carefully.

It was made by a firm that has been manufacturing stoves specially for Israeli conditions for the past twenty years.

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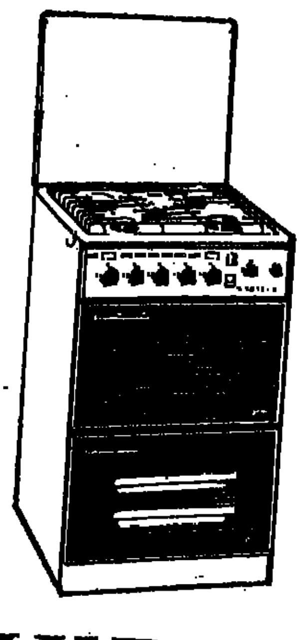

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JANUARY GARDEN NOTES

By Delia Cohen

IT is a sad view, the view of a garden or a terrace in January when nothing or almost nothing is in blossom and so many plants are nude! To keep up morale let us think about projects for the coming season. At the same time consider past successes and failures. You can learn a lot about improvements from failures.

Soil care. First of all, if until now you haven't turned over all the soil of the garden, do it immediately. Remember all the spots between the perennials and the shrubs, around the trees and also where the annuals (Tagetes, Asters, Zinnias) gave their last blossom. Dig deeply during a break in the rainfall when the ground is not too wet. Add manure at the same time.

Climbers care. Make sure that your climbing plants are firmly attached to their supports. These kind of plants, and especially climbing roses, must be cleaned of their dead and superfluous parts. But save the new growth of the past year, because these will bring the flowers.

Also the supports of the sweet-peas should be put into place, securely enough to withstand heavy winds, while the plants are yet less than 10 cm. high.

Pruning. Some flowering shrubs may be pruned now.

Prune *Rose of Sharon (Hibuscus)* into two years wood to force young growth for flowering.

Prune *roses* to remove dead and weak twigs; additional pruning depends on the type of rose and the purpose for which they are grown.

Prune evergreen plants, like *oleander*, to keep them in scale for landscape effect.

Also fruit trees, used as an ornamental plant in their dwarf varieties, must be pruned very early.

Transplanting. January is a month suitable for transplanting of rhizomatous and tuberous perennial plants such as *Iris, Hemerocallis, Agapanthus*. Transplanting, in this case, means also multiplication. This process must be performed every four or five years to improve the bloom and avoid spoiling or degeneration of the plants.

Garden planting. Renew your lawn by sowing or transplanting.

Now it is time for planting shrubs and especially roses. New rose plants are already available in nurseries.

Sow a new range of sweetpeas to have a long lasting blossom.

You can plant the last *tulips* and the first *gladiolus, lilium* and *tritonia* in places of maximum sunshine.

You can transplant the plants you sow during the autumn or you will be able to buy from nurseries small plants of *Snapdragon* (Antirrhinum), *pansies* (viola Tricolor), *Forget-me-not* (Myosotis), *Stocks* (Matthiola), *English Daisies* (Bellis perennis), etc.

On the terrace. After you have turned the soil in your containers, adding more enriched soil mixture, you can start to sow and plant. You can start by sowing Annuals blooming in summer. Sow in boxes protected by plastic sheets and keep them inside until the plants are strong enough to survive the outside temperatures. Some of these plants are suitable for half-shaded places like *Coleus, Lobelia, Salvia, Godetia;* others like *Petunia, Antirrhinum, Alyssum, Clarkia* prefer sunshine. All these plants should be transplanted at a later period from the terrace to the garden.

Many kinds of plants originating in South Africa have become very popular in Israel, because of their adaptability to our climate. *African Daisies* (Arctotis), *Cape Marigold* (Dimorphocoteca), *Nemesias, Ursinia, Gazanias*, almost all are suitable for the garden and for the balconies in full sunshine.

House plants. The *Croton* has become a popular gift at Hanukka, so let us give you some information regarding its care. The *Croton* or *Codiaeum variegatum* springs from East Asia and it is one of the most popular cultivated varieties of the Spurge family (Euphorbiaceae). Its variegated leaves that are sometimes ornamentally twisted, make it very decorative. *Croton* is sometimes a capricious plant: some people succeed very well in cultivating it inside, while others see the leaves fall off a few days after they bring it home. The reason is that this plant is very sensitive to the variation of temperature. It is not so important to have high temperature (optimum 20°-30° C.), as it is important to have a steady temperature. *Croton* need full indirect sunlight and high atmospheric humidity (spray the leaves with water).

Protect against snow and frost. Happily enough snow and frost are exceptional in our region. For this reason damage may be quite serious, because we are caught unprepared. Some precautions will avoid trouble. Have handy and ready plastic sheets or jute sacks. Should there be a sudden drop in temperature, cover the less hardy plants. Pay special attention to the plants on the terraces; their roots are more exposed to the elements.

In case of snow fall, don't let the snow accumulate on the big branches of the trees, especially of the evergreen. Use a pole to shake the snow off if the trees are high. When you read these lines consider that Israel is a small country, but has many climatic regions that differ very much from each other. Gardeners who do not live in the mountain region have to suit their work timetable to their region.

Garden contest. Don't forget to get ready to participate in the next garden contest: prizes will be awarded for beautiful gardens as well as for balconies filled with flowerpots and boxes.

Jerusalem public interested in learning more about the activities of the "Garden and Terrace Club," can contact the "Jerusalem Women's Committee," P.O.B. 738, Jerusalem.

Seven-year struggle to teachers seminary

By Yoel Dar

Jerusalem Post Reporter

HAIFA. — A SEVEN-year struggle by a Druse girl to become a teacher has ended in victory for her. Doomia Zaher of Issfiyeh village last month began her course at the Arab Teachers Seminar here. She will graduate in about two years and will be the first Druse woman teacher in Israel.

After completing her elementary schooling, she went to Nazareth to attend the high school of the Franciscan Order. Her desire for an education caused a stir in the Druse village on Mt. Carmel. "How is it that a young girl whose father and grandfather are religious leaders is permitted to study?" people at the village asked.

Public pressure proved too much. Doomia had to return home after a year. She fell ill and for a long time was bedridden. "Ignorance and prejudice won out against the light of knowledge," she wrote in her diary.

But she did not give up. For three years in succession she sought permission to enrol in high school. The fourth time, she was allowed to register at one of Haifa's city high schools, but again religious and community pressure groups persuaded her father to stop her. At this point, the headmaster of the Ort Trade School at Issfiyeh, Hanna Mussbadda, took the girl under his wing and enabled her to attend a course at the village.

Armed with the diploma of 12 years' schooling, she applied to the Teachers Seminary here. As the first Druse woman to seek admission, and in the certainty that she would make up any missing studies, Doomia was admitted, though she has no matriculation certificate.

The America-Israel Cultural Foundation has granted her a scholarship of IL1,000.

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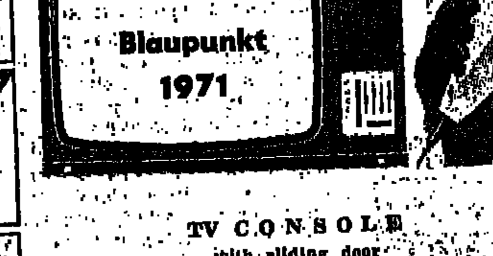

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All Prizes will be sent to the winners' homes.

THE CONTEST CONTINUES
NEXT DRAWING AMONG CORRECT ENTRIES: 10.1.1971

it's good-it's OSEM

By Hadassah Bat Haim

Diary for the new year

GENERALLY at this time of the year I remind myself in a very efficient way to copy vital matter from last year's diary into the new one so as not to forget essential information like where to buy plastic hairclips and when is Auntie Dora's wedding anniversary. The difficulty is in being selective as many of the items which struck me as being noteworthy and also self-explanatory are written with cryptic brevity.

Who could Mrs. J.B. of Petah Tikva be that her name is underlined in red? Is she to be avoided, contacted, met at the airport to be given a message from her nephew in Ilford? Several telephone numbers are included, obviously on the assumption that I will remember whose name should be attached to which. This assumption is sadly exaggerated. I am tempted to dial some of the numbers to find out who will answer at the other end but the prospect of introducing myself and stammering excuses to complete strangers is too daunting. Even worse if the subscribers turn out to be intimate friends!

Notepaper

It happens quite often that the diary has been the only piece of paper available when one has been needed in a hurry. I see that three days in May are covered by a recipe for ginger cake, and a firm directive to my daughter "MAKE YOUR BED" is printed in large clear letters on the 5th and 6th of October. A few pages from the end of August are missing, having been torn out and chewed over by the dog, who grabbed it as it dropped from my hands once and could not be persuaded to give it up till he had convinced himself that it was barely edible. The pages were eventually returned, but whatever was written on them, if anything, must now be reproduced on the lining of the dog's stomach, so appointments for next August will have to be foregone.

The most irritating notations are those which appear to be in code. It takes me more time than I consider expendable to figure out the meaning, on September 1 of Li. Fo. 2 P.M. V. TT. I take this to be a reference to some Oriental acquaintance who will be arriving on that day at two in the afternoon, who is probably a vegetarian and a teetotaller. As no one who could be connected with a name of this sort has been (an exotic guest of this sort would surely have made an impression on my memory) it must mean that the visit is yet to come and I dutifully copy it down, thoughtfully adding a reminder to get lots of rice. Later, a reluctant thumping on the piano awakens a faint echo in some remote recesses of my mind. The code breaks down into a reminder to buy the second volume of Little Folks Piano Music to take to the teacher.

Dates

As in other years I copy anniversary dates of people whose image has long since faded from my memory, uneasily aware that those I don't have will prove to be exactly those which I need. But who on earth is Poppy Gillespie that I should want to remember her birthday on November 8? Wasn't she my old M.T. sergeant? Her address in Cornwall is appended. Maybe I'll send her a card this year and let her rack her brains as to who on earth I am. Addresses, some with names and some without, reproach me with their lack of personality. There must have been some reason for their inclusion but I bravely discard what seems to be the least topical. Several in Thailand for instance and the Girl Guides of Cyprus.

Carefully I renote dates of renewal of car and driving licences, knowing from past experience that these vital appointments may slip by me unnoticed. My hope is, as these important days approach, that the diary will still be where I can find it and that I will not forget to look in it, thus precluding an unpleasant scene with the police, whose reminders always turn out to be expensive.

My last note of the year is to get a new diary as otherwise essentials tend to be jotted down on paper bags and the edges of newspapers. Otherwise, all pretentions to an orderly life, for which I struggle so desperately, will be dissolved into long-standing chaos.

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New from Shelly Boutique: Casual shirt-styled Banlon maxi dress in a soft abstract handprint in rich strawberry pink combined with apricot.

Shelly's door open again to private customers

Catherine Rosenheimer

Jerusalem Post Fashion Reporter

TEL AVIV. — FIVE years ago, Shelly Boutique opened on Rehov Ben Yehuda. Three years ago the boutique closed down; an export-only showroom was set up instead. Just recently, Shelly decided once again to open its doors to private customers. All this may sound confusing.

"At the time, we were forced to close the boutique since we simply couldn't cope with the demands of both retail and export markets," explains one of Shelly's proprietors. Since all their exotic fashions are made from exclusively designed hand-painted or hand-printed fabrics — silks, chiffons and the like — mass-producton in the conventional sense is obviously not possible.

Fabrics apart, every garment contains a considerable amount of hand-sewing and hand-finishing. The recent change in sales policy was, to a large degree, influenced by tourist demand: women attending the recent Bonds, U.J.A. and WIZO conventions who had seen Shelly fashions at shows here and abroad were keen to buy. (The clothes are, after all, among the few local ranges that do have a specifically "Israeli look" — in their unusual batiks and prints, in their brilliant colourings and often oriental-influenced styling.)

"It's not so much a question of fashion as composition," explains Shelly. Patterns — even colours — are specifically designed to suit particular styles. Maxis have always comprised a large part of the collection; midis are still in a minority — though there are evening coats, with or without sleeves, coordinating with cat suits, skirts and pants. Culottes and wide or harem-style pants were made by Shelly long before fashion decreed them "in." And as for tie-and-dye: "We started that five years ago — now that it has become such a widespread fad we're dropping it completely."

Among the newer items in the collection are swirly printed Banlons — still in the same image but more casually styled; another departure from dressy silk evening wear is an après-ski cum cruise or beachwear ensemble: a mini jumpsuit in white handknitted wool with short sleeves and a roll collar in burnt apricot, pink and white printed silk — which can be worn with or without a matching floor-length silk wrap-over skirt.

Shelly Boutique are still not taking on special orders for private customers; those calling at their Rothschild Boulevard showroom can, however, take their pick from ready-to-wear models available as well as matching or individual scarves.

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* * *

For the kitchen

RIM of Jerusalem have now added kitchen units to their fitted cupboard range and have opened a new shop where they are all on display in Tel Aviv's Rehov Ben Yehuda. Made in modules of 40 and 50 cms., the units can be adapted to fit the measurements of the kitchen. Special features include revolving shelves and folding doors for awkward corners.

* * *

For the boudoir

JAZZY stretch towelling bikini briefs from Lodzia's young style range of underwear. Priced at IL3.40 a pair they are light and comfortable and come in scarlet, turquoise and white. Also new in the same range are gaily printed bikini pants, while for the large woman (size 48-50), Lodzia has now introduced outsize stockings tights called "skintights ultra."

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TOYS FOR NAKED APES

By Helga Dudman

Jerusalem Post Reporter

GEOPOLITICS aside, this is an instructive moment in American-Israeli relations.

At a time when the United States is experiencing a recession (plus inflation), and unemployment affecting this time academically trained personnel, the Israeli economy is booming ahead. Israeli economists are worried too, of course, (where, actually, is the money coming from?) but the general standard of living continues to rise and consumer demands increase. Among the reasons: the employment situation is closely related to the security situation and at the same time, immigrants accustomed to high living standards make their impact on consumption levels.

And at just this point, American industrial designers are entering the local scene. Just possibly, faced with declining business at home, even the eminent among them might feel happy to add a new international affiliate to his letterhead. On the other hand, there has been a serious feeling here for some time (a few years, anyway) that especially for the export market, we need more sophisticated professionalism in our research, planning, production design, marketing — the works.

At the same time, some people have felt that America does not have the ideal answers to our problems: America is too vast, too rich, too *different* to serve as a model for Israel. Such countries as the Scandinavian nations, it is felt, or perhaps even England, would be more suitable sources for what we need to know.

This is perhaps the point to recall that in the earlier days of Israel's export of expertise to African and Asian countries, what brought about this country's success — as compared with America's millions of dollars of aid — was precisely our chewing-gum-and-string ingenuity; this, it happened, was what was suitable and understandable and applicable to less developed countries. Now that we are suddenly waist-deep in computers here, we may be forgetting about chewing gum and ingenuity, to say nothing of not always using computers to their best advantage.

At any rate, some distinguished American "Design Firms" now have definite connections here. The first, as reported in *The Jerusalem Post* some months ago, was "K.V. Design International," established here by Koor in partnership with "Leon Gordon Miller and Associates, Inc." The American public relations firm Ruder and Finn which has an Israeli branch in Jerusalem, is affiliated with another large American industrial design firm, Neil Fujita; Mr. Fujita has visited Israel.

The most recent arrival, which has been termed "America's major industrial design-planning and research firm, "Raymond Loewy-William Snaith Inc.," recently announced its appointment of "Israel Communications Inc." as sales representatives for Israel.

* * *

ISRAEL Communications is itself an American-Israeli joint effort, founded two years ago. It now has a New York office (with five employees), two Israeli offices (in Jerusalem and Tel Aviv, with 15 employees) and representatives in London, Frankfurt, Amsterdam, and Johannesburg. Turnover has already reached IL1 million annually.

The firm aims to provide its clients with "an integrated concept of mass communications utilizing American know-how" and offers "complete marketing programmes for any product," whether this is a consumer item, a hospital or a university, a tourism programme or a foreign policy.

Clients already include — for special projects — government ministries, municipalities, universities, the Jewish Agency, and other non-profit institutions plus such business organizations as real estate firms, manufacturing companies — and on to "Carte Blanche."

The new relationship with Loewy-Snaith has already aroused interest in further potential clients, since the name Raymond Loewy has been something of a household world for several decades. Founded in 1929 (the beginning of the Great Depression, as it turned out), Loewy-Snaith has an American staff of nearly 200 designers, engineers, architects, researchers, psychologists, statisticians, model makers, graphic artists, and draftmen; they have served over 1,200 clients during the past 40 years with never less than one hundred on the active roster in any single month.

* * *

WHEN I visited Israel Communication's Tel Aviv office recently, I was feeling very negative about the importation of this particular American principle.

For one thing, I had just read something called "Designing Toys for Naked Apes," a speech delivered at a national meeting of the Industrial Design Society of America by the Chairman of the Industrial and Environmental Design Department of Purdue University, Victor J. Papanek.

It is an anguished cry, going far beyond self-criticism of the profession; and it was delivered over a year ago, before the American recession reached its present proportions.

"I think that industrial design as it is practiced now deserves an early burial," said Mr. Papanek of "a profession which has moved from barbarism to degeneracy in 40 years." He has a great many positive suggestions as to challenges for his colleagues — "to make sense or to make money" (which is, incidentally, a quotation from Buckminster Fuller, the technologist who recently visited Israel.) These might include items such as he himself has worked with in America and abroad: exercising vehicles for paraplegic children, $9 TV sets for educational use in developing countries, slum playgrounds, fever thermometers for illiterates, bio-degenerative soil reclamation devices, and so on. In other words, design concerned with social and moral issues rather than manufactured fads.

Instead, he reports, American designers are part and parcel of a system "hung up on confecting toys for adults" — nut-crackers powered by a CO2 cartridge, electric spoons and for children, "a battery-driven small fire-engine at $595."

"My own satirical article printed in 'Design Course' magazine about manufacturing $600 plastic women with interchangeable parts, to fit the American male's concept of women's role in our society," appeared in May, he writes. "By now such women are in production by at least four corporations."

With all this in mind, I stepped into the elevator of the El Al building, to find that music started playing as soon as the door closed. Now music in elevators puts me in a rage far more intense than any tranquility it is supposed to induce in the average citizen. And if designers are now concerned with the "totality" of things, then those psychologists they employ must listen to my laments, even though their statisticians will, of course, flatten out my extreme reaction at the far end of the probability curve.

When I arrived in Mr. Ben Ari's office and he rose to greet me, he nearly bumped his head on the contemporary lamp hanging over his desk. I am afraid I blurted out that surely one need not be an industrial designer to get that lamp another 20 centimetres closer to the ceiling. He agreed very affably — he is charming, articulate, earnest, and logically persuasive — and did much to improve my mood.

* * *

AVI Ben Ari, a founder and director of Israel Communications, returned two years ago from America where he spent six years as an unusually successful Tourism Ministry representative covering North America and Mexico. Before that he lived in Kiryat Gat, where I first met him, and where on behalf of the Municipality and the Tourism Ministry, he did a marvellous job of explaining the problems and achievements of the Lachish Development Area.

"Those were wonderful days," he recalled, in his executive suite. (He now lives in Jerusalem, and comes to Tel Aviv once a week.)

"But things have changed tremendously in Israel since then," he added. And this point is central: "People here are now doing 'discretionary buying' — they're not 'just' buying. There is a demand for nicer things. Also, I think that 'human salesmanship' is on the decline and self-service buying is on the increase, which increases the importance of the packaging and the merchandising that goes with the product.

"Israeli society and Israeli products are developing to such an extent that there must be a parallel development of services integrated with them." His firm's new association with Loewy-Snaith, he explained, now made it possible to offer an interrelated series of functions — marketing, planning and coordination, graphic preparation and production, public relations, and on to point-of-sale aids.

"Clients will come to us and we'll discuss their needs. An analytic report will be sent to our office in New York, which will then negotiate with Loewy-Snaith. When necessary, a design expert will come from New York to work here on the spot."

And once again back to Kiryat Gat. "The place has changed enormously since I left in 1962. Then, we lived in a IL9,800 flat of 72 square feet. My neighbour upstairs, of course, had one just like it. Now he is the owner of a IL60,000 house, with everything that goes into it. And he earned that money all himself, working very hard, as a truck driver."

There is the whole problem, many of whose elements will be touched by the work of designers here and throughout the world. What will the son's house look like? His television set? His crush-proof cigarette box? And the way the municipality will dispose of it? The jumbo jet in which he will travel abroad? His view of society? And indeed, Jerusalem — around which a quite related Designers' Debate has been raging?

SWITCHED PICTURES

On left is the picture of Commander of Israeli Policewomen, Noami Shadmi in her Tel Aviv office, which should have appeared on page 31, in last Friday's Magazine. On the right the sabra look of Max Factor (story below). A gremlin (that little character that sets things awry in a press) got into the picture division of The Post's *new offset press and switched pictures. Our apologies to Commander Shadmi. Comment of some readers was "that the police certainly knows how to pick them."*

Max Factor's Sabra look

Jerusalem Post Reporter

MAX Factor, which has just entered the Israel markets, should have launched its latest look recently — the Kyoto Look. However, explained T.W.N. Martin, Max Factor's Area Manager (British Branch), who came here for the launching at a make-up demonstration in Jerusalem's Eden Hotel recently, the Israeli girls worked a change.

"Although Kyoto is the new look we found on arrival here that your girls are much too dynamic and purposeful for the passive fragility of Kyoto. So we are now launching the 'Sabra' look for the Israel market."

The "Sabra" look, as described by Mr. Martin, is "a no-nonsense make-up. Basically pale, like Kyoto, but straightforward and clean-looking." Lest this description should sound too aggressively sporting, the look, by whatever name, is actually rather creamy and glowing. There is lots of eye-shadow, in greens, mauves and aquamarines, brushed up or on, in a bold if rather blotchy effect. The general effect, Kyoto or Sabra, is after all rather gentle.

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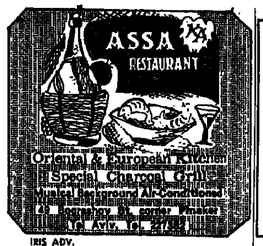

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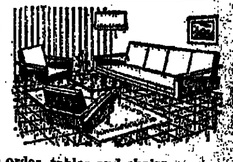
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THE JERUSALEM POST JUNIOR

Scouts and Hashachar decide on closer ties

The Second Convention of Hashachar (formerly Young Judeans), the youth movement sponsored in the U.S.A. by Hadassah, and the Israel Scouts, Hashachar's sister movement in Israel, took place last week at the Hadassah-Riklis Youth Centre on Mount Scopus. The deliberations and decisions are summed up by The Jerusalem Post Junior Editor.

AFTER the grand opening ceremony in Binyenei Ha'Ooma, which was addressed by Premier Golda Meir, Mayor Teddy Kollek and other celebrities, the Convention got down to business in two days of intense discussions at the Hadassah Riklis Youth Centre on Mount Scopus.

The opening speaker, Dr. Haim Adler, of the Hebrew University's Sociology Department, compared conditions among the youth in the U.S.A. with those prevailing in Israel. In America adolescents went straight from school to university, whereas in Israel they served in the Army for several years after leaving high school. As a result, Israeli university students were generally of a more mature age.

Israeli youth had clear ideas of what they were striving for, they had a straightforward cause in which to believe, and for this reason life here was more purposive and meaningful. American youth was tormented by much confusion as to aims and identifications. He pointed out how much the Americans could gain, therefore, by coming to settle in Israel.

Jonathan Cohen, a graduate of Young Judaea who has come to Israel on *aliya*, startled the Israelis by pleading for more emphasis on tradition in Israel. He maintained that Israel should not be just a "land for Jews" but also a "Jewish land." He based his talk on Martin Buber's essay on religion in the Jewish homeland.

This provoked some heated discussion particularly among the Israelis, all firm believers in Israel, but most of them not religious.

Aluf Mordechai Bar-On, the Head of the Jewish Agency's Youth and Hehalutz Department, who listened attentively to the entire last day's debate, summed up his impressions of the different attitudes of the two groups, and warned of the danger of assimilation, while he urged the Americans to come on *aliya*.

At the end of the debate, numerous resolutions were passed.

The Scouts called on Hashachar to increase *aliya*, and with this aim in mind, it was decided to form joint *garinim*. The scouts undertook to aid members of Hashachar coming on *aliya* by teaching them Hebrew, and by helping them generally to assimilate into Israeli culture. Hashachar undertook to intensify the study of Hebrew among its members in the U.S.

It was decided that each movement should study the ideology of its sister movement, and that *shlichim* of the Scouts in the U.S., and members of Hashachar on study courses in Israel, should provide programming material in the countries where they are working.

A pen pal system is to be established between the two movements, and more people from each movement should attend each other's summer camps. A joint newspaper is to be established.

No agreement was reached on the questions of religion and tradition which were recognized as being very important, and worthy of more careful study. A special committee was set up to try to find a suitable compromise.

In the meanwhile, whenever the two movements undertake joint activities, they will observe *kashrut* and the Sabbath, and these will also be honoured in all national and bi-movement programmes.

Hashachar representative David Bond makes a presentation to veteran scout Arye Kook at the Hashachar — Young Judeans Second Convention in Jerusalem. Amikam Osem looks on.

We were laughing

By INGRID MORRIS, 17, Beersheba

We were laughing at the time when you first
Heard the waves give you your death rattle.
We were laughing and eating with good appetite,
Sleeping sweetly, thinking thoughts for tomorrow.
Did you hear us as you fought your battle?

Funny how calm the sea looks today;
Why not, its hunger is satisfied with cries
For mercy to a deaf God, just like the Jews
Cried, and just like the victims of Hiroshima
Cried; and just like suffering people will go on
Crying for ever if we continue this way.

Junior postbag

THE CASE FOR THE IMMIGRANT

Dear Sir:

I was very surprised to read the letter from F. Hirsch which appeared on the Junior Page in the December 11 issue of *Jerusalem Post Magazine*, entitled, "Not All Immigrants are Worth Having." The author of this letter is, unfortunately, much misinformed, and perhaps I will be able to clear up a few things.

The author claims that some American students come to Israel to study because they are "afraid of being sent to the Vietnam War," or because they cannot get into American universities, "since President Nixon tightened up on the universities and research... (and) higher education is very expensive there while here they get it free."

The above statements are completely incorrect. A student cannot get exempted from serving in the United States Army by attending a foreign university, unless he becomes a citizen of that country. President Nixon has no power over the universities' admissions; every state has government supported universities in which the tuition is not expensive, and, in many cases, is even free. In New York City there is now a new policy of "open admissions," under which any person who has completed his high school requirements can attend New York University.

Miss Hirsch states that, although many foreign students are pro-Israel, others "come here without the slightest feeling of support for Israel and are often hostile to the State." True, not all students come to Israel with a very strong feeling for the country, but in my experience with American students, who have come to study in Israel or have only spent one summer vacation here, every one I spoke to talked favourably of Israel, and many expressed a strong desire to return temporarily, or, if their family would allow it, permanently.

Students who come to Israel with very little knowledge of Jewish history are also criticized. Some foreign students do have a limited Jewish background, but, despite this, many of them grow so fond of Israel that they find it difficult to go back home when their year of study is over. One American student, who had had a very meagre Jewish education in the United States, told me that he didn't know whether to return home and make his parents happy, or to stay in Israel and be happy himself.

It seems that the type of American that Miss Hirsch describes as sympathetic to the Palestinian guerillas and hostile to Israel probably would not even consider coming to visit Israel, let alone spend a year studying here. Those who come would find out soon enough that Israel is not for them, and would go back to where they came.

With some patience and effort, one can understand the point of view of that Canadian girl, who did not approve of seeing boys carrying guns as they walked around town. Though I disagree with her and expect others to as well, it is not so difficult to realize that for those who come from countries where there has been no war for over 100 years, soldiers and guns are something entirely new to them.

Miss Hirsch makes a "practical suggestion" that people getting grants and benefits should sign sworn declarations of support for Israel. I think that people come to live or study in Israel because they know this is a truly free country. If all immigrants would have to sign such a declaration, they might as well go to the Soviet Union, where it is the practice of the Government to tell its people what to think. Besides, clauses a, b and c of her proposed declaration seem totally unnecessary. If a person is going to live in Israel, isn't it already obvious that he supports the State, and is opposed to all who attempt to destroy him and his country? Clause d, an anti-drugs declaration, seems to me to be completely out of place. Why shouldn't the clause include other crimes and violations of Israeli law as well? Why should not the clause read: " (d) that he is opposed to the taking of drugs, the littering of the streets and the robbing of banks."

It is easy to see how Israelis can feel slighted at the sight of new immigrants receiving better treatment than people who have fought and worked for their country receive. But there are reasons for trying to attract immigrants from the West — Israel needs them.

I found it most ironic that this letter was printed right under that of a high school girl who was, to a small degree, criticising Israeli youth for not helping the new immigrants to get adjusted. As a new immigrant, I find this girl's attitude the one I encounter more than that of F. Hirsch who gave the impression that she is a bit hostile to new immigrants.

Yours,
SHOSHANA HOFFMAN

Uzi and the Styles

By Jerusalem Post Junior Music Reporter

THE group "Usi and the Styles" is well known to those ardent fans of pop music who frequent discotheques, pop concerts, dance halls and the like. More recently they have become very popular with younger audiences, culminating in the release of two records and several radio and television appearances.

What has made them suddenly so popular, considering they have been playing now for nearly seven years? I don't know — but popular they are. And this has given rise to their first long-playing record called "Friends," the title of the first number on the album.

The five members of the group are Usi, Ave, Meir, Rafi and Avi. The latter two play bass and solo guitar respectively, Ave plays the organ or alternatively the piano — he also composes most of the group's music. Meir is the group's drummer, and Usi is the solo singer. I sought out the organist-composer Ave, since he is of English origin; I remembered him from the English group, "The Revolver," which toured Israel two years ago. Ave told me that he had opted to stay in Israel, when the rest of the group returned to England.

Ave told me: "The group is evidently doing well, and it gives me great personal pleasure to meet and to sing to Israeli youngsters. Even with my limited vocabulary, I manage to get through to them." He added: "Knowing Hebrew is pretty important, but speaking through music is sometimes much more rewarding."

The group definitely has genuine consideration for music. The songs are meaningful and often pleasant.

A group of Youth Aliya children from Russia who are studying at Goldstein Youth village in Jerusalem, at the Western Wall.

In the picture can be seen former prisoners from Russia Anatoly Rubin and Yankelevich.

The pupils arrived at the Wall accompanied by Mr. Zeev Shikler, the Director of the village.

The golden years must end some day

By ILAN GATTEGNO,
Grade 12, Kalay High School,
Givatayim

SITTING on his easy chair, Old Sam felt relaxed. He was no longer young now. Oh no, his days were over. He had not worked since he turned 65. At first it had been a shock for him, when it was officially announced that he was too old to go on with his job. Then he thought he would have more time for his hobby — listening to music. But soon enough he could hear only noise, because his ears became old too. They demanded a rest. Now he had nothing to do. He could only watch his wife knitting, and crying from time to time.

The next day was their wedding day. A jubilee — 50 years of marriage, full of sorrow. He didn't love his wife, not even when they got married. But their children were coming the next day. The grandchildren too. A great day for grandpa. A day he would never forget. Certainly not. He had a plan. Now everybody would know what kind of a woman his wife was.

His hands were shaking as he got up from the easy chair. His wife didn't even see him moving. He went to his bedroom and opened the closet. He took the shoebox from the bottom and opened it. There lay a pistol, a shiny black pistol with six chambers. It had not been taken from him when he retired and every day he spent at least an hour cleaning and polishing it. This was the only thing in the house that he had saved from the hands of time. A metal exists longer than a human being.

His smile was bitter as he oiled the pistol. It still shone as if it were laughing at the old man. He loaded the gun with six bullets he took from the shoebox. Now he had to hurry. It was about the time the lights went out. This was an invention of his wife. No lights allowed after eight o'clock. He put the pistol under his pillow and lay down on the bed. The springs squeaked with every movement he made. Soon enough he fell asleep. Fast asleep. The lights went out.

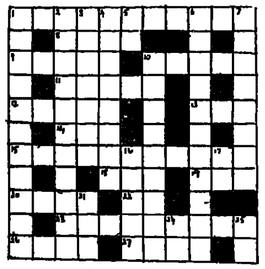
At dawn he rose. He put his slippers on and went to the kitchen to make some tea. His wife had already made a cup for herself, and the tea pot was still hot. She had gotten up earlier and had probably taken his place on his easy chair. He couldn't bear the other chair that smelled of her dog. His wife complained that she could smell him when he had not taken his bath, but did not mind the stink of her dog.

But he was not going to quarrel with her. The day before they had had their last quarrel. He went to have a shower. Hair was sticking on the soap and she had not bothered to remove it. He didn't mind, he had got used to that sort of thing; it was hopeless. When he had finished washing he had to cut his nails; they were long. Now he wore the suit he had bought from his savings. She gave him pocket money from their pension. He had worn the suit only once till now, at the wedding of his youngest son, Harry, a month ago.

He went back to his bedroom and took the pistol from under the pillow and put it in his pocket. Suddenly his elder son came into the room. "Hello Pa" — Sam read on his lips. "Hello my boy" he answered, his hand freezing in his pocket. He went towards his son intending to kiss him. "I have brushed my teeth" — he thought — "I don't smell bad and I am going to kiss my boy." His son was pleased to see his father, and they both went to the sitting-room. Sam's daughters-in-law, the two other sons and his grandchildren were standing and watching them enter the room. His wife was sitting on his easy chair by the fire knitting. Her eyes squinted as she counted the stitches. "Now Pa and Ma will kiss each other," said the youngest son, as his wife brought out a beautifully baked cake she had made.

"You come over here" — grumbled his wife, "And take it easy." Now — he thought and pulled the trigger. The click on the barren bullet was clearly heard in the room. He pulled once more and a strong smell of gunpowder came to his nose. The skinny dog ran away, his tail between his legs. His wife stopped knitting.

Grammarians crossword No. 16



By VIVIENNE GILL, England

ACROSS

1. Do you remember our holiday? I often wonder if John ever — — it and wishes he could go back. (6, 5)
8. I like Mary. I am very — of her.
9. Either I visit her — — comes to me every week. (2, 3)
10. How long will it be — I see you again?
11. A man who hews wood is a — of wood.
12. It was a — event for the world and a wonderful surprise for everyone.
13. This letter is written in pencil. I wish he had written in —.
14. Would you mind waiting a minute or — ?
15. They are going — — — France before they come back to work. (2, 7, 2)
18. Elizabeth put a — of perfume behind her ears and went out. Her sister dabbed her nose with powder.
19. "Will you be i---?" "No, I'll soon be ready."
20. One of these days I shall in---- a personal flying machine, so that I shall never have to walk anywhere.
22. I wonder how --ch they will cost.
23. I get sick of my mother saying, "Would you be so — as — — back to the house and get my handbag." (4, 2, 3)
26. The sun — in yellow and pink splendour that morning.
27. Many an artist would have liked to capture it in —, but only a photograph was quick enough.

DOWN

1. Once we had put the plan to him he — it — for several days, then made up his mind (7, 4)
2. He says they and Maria will come — she can manage the journey (2, 3, 6)
3. "Did Peter go to sleep at six o'clock?" "— — --ke at six. He went to bed at nine." (2, 2,3)
4. Yes, I — that You - me so last night (4, 1)
5. It's a -a- story — all about a very unhappy woman
6. It's not a tragedy in my book. It's — — that she dies at the end. (4, 2, 5)
7. "What are you doing?" "— —" "What about?" "Oh, about when I was a child, and we used to play on the beach."
10. "Did you build sandcastles when you were a child?" "Well, I — — — always had to go home before I finished. (5, 3, 1)
16. I don't know what — going to - - today. Is there anything exciting happening? (1, 2, 2)
17. "Is the train - yet?" "No, it isn't due for another five minutes."
21. He was wearing a clean shirt and a - - when I saw him, and he looked quite different from his usual self.
24. He is a fo--; but I can't help feeling fond of him.
25. "Do you like him?" "— I hate him."

Two prizes will be awarded for the first two correct solutions drawn from those received by the end of next week.

RESULT OF GRAMMARIANS' CROSSWORD NO. 14

The winners of the draw were: Gloria London, Kibbutz Lavi, Doar Na, Galil Hatachton; Claire Asher, Ramat Dania, Block 12, Apartment 4.

Language paper No. 17

Composed by MOSHE POSNER

1. The following words have been omitted. Put them back in the correct places:

candidates	spoken
excellent	aloud
ancient	fields
rivals	argue
tested	exists

It is interesting that in — times, the most important examinations were —, not written. The Greeks and Romans had — schools, but when their children were being —, they had to say poetry — or give speeches. In the universities of the Middle Ages, the — for advanced degrees had to — questions in their — of study with critics and —, a custom that still — as a part of modern examinations for advanced degrees.

2. Complete the following sentences by supplying the correct form of the words in brackets:
   a. (luck) — the train was late, so I caught it.
   b. (man) I don't like her — style of dress.
   c. (man) He's a fine — fellow.
   d. (master) His — of the violin is amazing.
   e. (material) Our plans did not —.
   f. (caution) We must take '— against fire.
   g. (oppress) The heat is very —.
   h. (flow The river - its banks and several houses were flooded.
3. Write sentences to show the difference between the two words in each of the following pairs: steak, stake; site, sight; breaks, brakes; heal, heel; born, borne; beetles, Beatles.
3. Put the verbs in brackets into a correct form:
   a. If you (not tell) me who she (be), I never (recognize) her.
   b. Please (wait) until the others (go).
   c. It is now 6 o'clock. If she (leave) at 5:30, she (be) here any minute.
   d. (Meet) her after all these years (bring) back many pleasant memories. She really (not change) very much.
   e. When I (see) him (stand) there, I (ask) him what he (want).
   f. (He (say) he (look) for a family (name) Ford but he (forget) the address.
   g. I (suggest) (ask) my neighbours, who (live) in Petach Tikva for a long time.
   h. When he told me that they (be) an English family who recently (arrive) in Israel, I (remember) who he (talk) about.

NOTE

Will DIANA FADEM, winner of the Creative Writing Competition (3), please advise us of her address in Haifa.

Vanishing Christmas

PHILIP GILLON'S TELEREVIEW

CHRISTMAS seems to have been considerably downgraded in importance at Television House. There was a time when the midnight Mass in the Church of the Nativity at Bethlehem was considered worthy of a live broadcast at midnight, one of the most memorable efforts of our television at the time. Now Television House seems to have solved the Hanukka-Christmas syndrome that causes such split personalities among the Jews in the Dispersion — unless it flashed past while I was getting myself some refreshment, there was never a single mention about the opposition's holiday, although Hanukka got all the play it undoubtedly deserved. Sari Raz, wearing a very odd dress indeed for the children, showed them at six o'clock some of the toys available abroad, but this seemed to be the limit set for the Hebrews.

Wishing nevertheless, perhaps out of cussedness, to see what had happened in Bethlehem, I then turned to our Arabic programme, and was stunned by what must be an unprecedented event on any TV — for 15 minutes our Arab citizens were regaled with a view of the Knesset, supported by appropriately dismal music, instead of the promised Bethlehem programme. No, I exaggerate, there was only 14½ minutes of the Knesset, at the end there was a sudden switch to the Montefiore windmill.

Now if that's the way to compete for the eyes and the ears of the Arabs both here and in the neighbouring countries... Bill Paley at C.B.S. and Lord Hill at the B.B.C. will be forced to admit that they never thought of this way of entertaining the paying customers.

More's the pity, as the Arab programme often has some very good things and its news service seems to pick up some very bright featurettes missed by the Hebrew programme..

Bright pop

ON Tuesday night I saw the repeat of "Lul," a much-discussed entertainment programme which I had missed when it first appeared. I thought that it was very good indeed. The complaints of vulgarity because of items like making the sign of the cross or having a mother groaning and screaming when having a baby to the accompaniment of Arik Einstein singing "Mommy" seem to me to have been the excessive objections of our innumerable custodians of good taste: if we had less good taste and more original humour and imagination, this would be a brighter land. Einstein's singing, however, often makes me want to groan and scream.

But throughout this performance he was wonderful, silencing even the cynics about modern Israeli pop: his skits on Emek Perry, Dan Shilon and others at the mike were out of this world. In fact, I seemed to detect considerable coyness in the manners of all the announcers when they appeared subsequently. So far, this kind of mixture of zany humour and modern pop seems to be Israel's most impressive contribution to original television. Only I do wish they would be more liberal with names, so that people, who know faces but who allow names to escape them, can shower their bouquets in the right direction.

Mumble mumble

THIS applies even more to the excellent Drora Havkin show, particularly as Drora, otherwise a fine compere with a delightful smile, seems to have had her training in introducing people at English sherry parties — when she comes to the name, she drops her voice to an unintelligible mumble. At the end the names were reeled off on the screen like a list of U.J.A. donors meeting the President in a Social and Personal column; of great importance to the people concerned, no doubt, but hardly useful for purposes of identification. At the risk of muddling singers and sculptors, therefore, I congratulate in particular singers Ilan and Ilanit, Mike Brown and Avi Toledano, sculptor Ami Shavit who was good explaining his creations to a very intelligent questioner, Yona Fischer; pianist Alex Weiss — and, of course, the incomparable Ralph Inbar for his exciting direction. It was interesting to note how many of the singers perform with confidence and skill in foreign languages. Drora seemed to have collected more female beauty in one studio than I knew existed outside "Playboy."

* * *

THIS business of the mumble at the critical moment, and of the unwarranted assumption that the audience is reasonably intelligent, applies also to the radio game on Monday night, where sometimes we did not hear the solutions to the charades, nor were they repeated or explained, and we were left to our own guesses. Announcers should please remember that our wits are so befuddled by constant watching of the box that they have to spell out everything for us. Besides, one of the main pleasures of charades is explaining things. Apart from never finding out solutions, I found this programme amusing and bright.

News coverage

THE news of course continued rightly to concentrate on the problems of the Soviet Jews, with Chaim Yelvin producing a real scoop with an 8 mm. film taken by some of those fortunate enough to emigrate from paradise. Eli Nissan not only handled his Moked on the subject with his usual skill and polish, but he was also kind enough to provide us with the names of the participants clearly. Some rays of comfort emerged, such as the point made by one professor that the condemnation of the trials by the French and Italian Communists may influence the ruler's of Russia.

The raid into Lebanon was well described, and was supported by some good stills; I suppose it was impossible to have movies while the Army was allowing pictures to be taken. The appetite grows with what we are fed — some day we will get action coverage comparable to that achieved in Vietnam.

Dan Shilon's round-up of the Bangkok Games was first-rate, as were all his sports programmes this week.

* * *

THE films were generally good, and each evening we were left with a satisfied feeling that we had had a well-balanced programme of news, local products and imported fare. The highlight was the film about Lorca of Andalusia, which set me wondering why we cannot produce such a series about Bialik and our other national poets.

The Storefront Lawyers show on the mutual persecution of white and black was very good, and the moral was very salutary. The Saint was at his best, although a couple of years behind his Jordanian counterpart. The Prisoner, for a change, was almost intelligible. "Daniel Deronda," although off to a stately Victorian start, promises to provide just the right sort of sentiments for a Friday night.

RADIO REVIEW BY HELGA DUDMAN

THE lines of communication between Israel youth and the Establishment are wide, wide open and no sudden unexpected explosion is likely, if one may judge from the facilities granted by radio to young people for self-expression.

The Army Channel's afternoon programme invites telephone calls from listeners to clear up points of information "and whatever bothers you." At the studio end of the phone are such quick-thinking personalities as Yehuda Barkan, Edna Shavit, or Shmuel Shai who accept the question and then get in touch with the relevant authority to provide the answer.

On one recent afternoon with the ubiquitous Shmuel Shai, who converses with so many citizens on his various programmes that I admire him for keeping everything as straight and interesting as he does, it seemed positively like a high school symposium. (Or is this a time of day when it is more fun to make phone calls than to do homework?)

When I tuned in, a Ramat Gan high school student named Pnina called in to complain that pupils from her Ramat Chen school were not allowed to ride on the No. 34 bus in the mornings. Hard to believe, said Shai, getting in touch with the Dan spokesman.

But that's the way it is, explained the spokesman. Special buses to the school have been organized by Dan and if students miss the last one (at 7.45 a.m., if my details are correct) they should not go interfering with adult morning passengers. The special service had been put on just for students, and they must use it.

The next phone call was from another high school girl, complaining that her class, youth movement trip, scheduled for a day which fell during the strike, was now called off because the principal would not permit yet another day lost from studies.

Immediately (after a song), came the principal's explanation: "Correct. Why in the world didn't they organize such outings during the time of the strike? One of the explanations I heard was that some pupils in this movement were attending moshav schools where there had been no strike, and they had not been interested in losing a day's schooling. Now, that's a kind of logic I just don't understand."

The next call had to do with studies of a different type: Jewish studies required for prospective converts, and a complaint about a fee of IL400 asked for such a course. Much too much, was the comment of a representative of the Rabbinate.

Back to high school, and third-year student Moshe Rabinowitz complaining that, for being two minutes late for a class, his punishment had been banishment from classes for four days and being made to help with cleaning up around school. "And why are students always wrong even when they are right?" concluded Moshe with emotion.

"Ha, ha, ha!" said Shmuel Shai, who is hardly an old fogey. "Well, I'll tell you why. It's because teachers and principals are running the schools and not the students. That's just the way life is. I remember it very well from my own school days."

A song, and then with great efficiency there appeared on the other end of the telephone a representative of the Ministry of Education. He explained that every teacher and principal has autonomy in determining what punishment fits the crime, and that the Ministry has no uniform code for such matters.

"And if I may take up the matter of hair at this opportunity," he continued, "this too is up to the discretion of the staff of each school." (I gather this is a fairly burning issue in our schools; delegations of students have been turning up on all sorts of radio programmes wanting to grow their hair. I wonder what would happen if school regulations *required* long hair on boys, unless perhaps they brought a note from their parents requesting that, for special reasons, it be short?)

The Ministry man referred to the Minister of Education's even-handed policy guide on the matter (cleanliness is more important than length) and added that the Ministry had received quantities of letters on this issue.

"Including many from barbers?" Shmuel Shai wondered.

A song, the news, and there at the other end of the line was none other than Nili, Moshe's teacher, calling up to clarify some points on the boy's case. A very pleasant, very young-sounding woman, she said she thought being asked to help keeping the school tidy was a perfectly sound "educational punishment," and in any case, this has just involved carrying chairs from one room to another. "Besides, Moshe has several problems and this was certainly not the first infringement." And, it turned out, he hadn't been at school since all this happened.

"Oh?" said Shai, eyebrows visibly rising over the microphone.

"No," said Nili. "I hope he's doing some soul-searching."

"Well, I think it's fine that we're providing some contact between you two. Can we add, as they say, 'Moshe, come back! All is forgiven'!"

* * *

ON another afternoon Army programme (featuring youth) a panel of Youth Parliament activists from various parts of the country were investigating the problem of strikes. The studio telephone put them in touch with a representative of the Post Office (whom I thought they questioned with alarming aggressiveness: I doubt whether any of these high school students have ever maintained a mail route and a heavy sack, and certainly not one has supported a large family on a mailman's salary). They also spoke to Mr. Moisewitz, head of the Manufacturer's Association ("What causes strikes? How can they be prevented?"), Mr. Romez of the Ports Authority and Mr. Peretz of the Ashdod Port workers.

The last came on with an imperturbable "Ken, yodidi?" ("Yes my friend?") and I had the feeling that here was someone who could take on a full quorum of youth parliamentarians, all practising to be politicians. "There are some things I can explain only in a private conversation," he said with finality.

* * *

STILL with the Army, on the excellent "Studio 2" evening programme, Itshak Tischler invited Dorit, a high school senior, to report on her classmates' worries. Dorit was charming, serious, articulate, and I gather pretty, too, because Mr. Tischler was enjoying himself. ("Natural blonde?" "Oh, yes!")

And as he pointed out she even helped to save the day because there was some sort of delay in hooking up to the Jerusalem studio for the obligatory discussion on going/not going back to the Jarring talks. (Breakdowns, on whatever channel, reassure me that we are far from computerized; as do 78 rpm records played at 33.)

Dorit was worried about the matriculation exam following the strike; about grades in general ("They're terribly important — for university, for jobs..."); about the balance in emphasis as between matriculation and other exam grades; and about what she felt was a growing rigidity in sticking to the curriculum without peripheral activities: "I remember, in the 5th grade, how we used to enjoy school concerts, and outside meetings with political leaders. Now there's nothing like that."

* * *

YOUTH'S problems aired on the Second Programme's consistently outstanding "Radioteens" programme were very different: desperate and stark. We heard interviews with boy and girl delinquents — thieves, prostitutes — in various kinds of institutions, with various backgrounds, families, and problems. And we heard a moving appeal from the head of a girls' institution. He pointed out that the number of delinquent girls is on the increase — they are getting younger, and more of them are coming from "good homes." For this, he said, "we are all to blame."

TV TV TV TV TV

FRIDAY

3.30 p.m. Rhythmgame. 8.30 Shalom Aleichem's "Bnei Amehn": "The Goat". 8.50 Weekly Magazine. 9.30 Beethoven's "Fifth Symphony": French Broadcasting Services Orchestra: Conductor: Eugene Ormandy. 10.15 "Daniel Deronda": Part II. 10.50 News. ARABIC: 6.30 News. 6.50 Full-length film. INSTRUCTIONAL: 8.15 a.m. Arithmetic (3rd series). 9.10 Science 6. 10.00 Biology 10. 10.35 Citizenship 7. 11.00 English 11. 11.25 For and Against.

SATURDAY

6.00 p.m. Cartoons. 7.30 Hamavdil. 7.50 Weekly Magazine (2nd series). 8.30 "The Prisoner". 9.30 Mabat Sport. 9.55 News. ARABIC: 6.30 Folk Dancing. 7.00 News. 7.15 Forum.

SUNDAY

6.00 p.m. "Nadi Pa'amoni" — puppet show. 6.10 "Quicker, Higher and Stronger": Sport for Youth. 7.30 "Bewitched"; "A is for Aardvark". 8.00 Mabat. 8.20 "Boomerang": "Erotica and Pornography". 9.05 "In Search of April": from the series: "Run for your life". 9.55 News. ARABIC: Sami and Sussu. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 8.15 a.m. English 5. 9.05 English 9. 10.00 Algebra 9. 10.25 Biology 6. 11.00 Geometry 9. 11.25 Geometry 5. 12.00 English 10. 12.30 Arithmetic (2nd series). 1.35 Technical Drawing. 2.20 Physics 9. 4.00 Arithmetic (2nd series). 4.24 Hans Christian Anderson. 4.55 Let's Learn English (USIS): Lesson 4, Part 2.

MONDAY

6.00 p.m. Flipper the Dolphin. 6.24 Pranks for Children. 7.30 "Children's Song" Festival (Italian). 8.00 Mabat. 8.20 "The Man in the White Suit": with Alec Guiness and Joan Greenwood. Followed by a Discussion on: "The Inventor vs. Society", with questions from viewers. 10.45 News. ARABIC: On Science. 6.45 Messages to relatives and friends. 7.00 News. 7.15 Sport. INSTRUCTIONAL: 7.50 a.m. Biology 6. 9.10 English 5. 9.35 Kindergartens. 10.00 Biology 9. 10.25 Arithmetic (1st series). 11.00 Mathematics 8. 11.25. Mathematics 8. 12.00 Biology 10. 12.30 Physics 7. 1.35 Technical Drawing 9. 2.20 Technology 9. 4.30 English 9. 4.57 For and Against. 5.25 "Ecrire et Parler".

TUESDAY

6.00 p.m. "Youth Magazine." 7.30 "Family Affair". 8.00 Mabat. 8.20 Jazz Plus (repeat programme). 8.55 "The Guitarmaker from Rehov Salameh. 9.05 Sport: "Match of the Week". 9.55 News. ARABIC: 6.30 "For the Family." 7.00 News. 7.15 Projector. INSTRUCTIONAL 7.50 Kindergartens. 9.05 English 9. 11.00 Technology 9. 11.25 English 7. 12.00 English. 10. 12.30 English 8. 1.35 Physics 7. 2.20 For and Against.

WEDNESDAY

6.00 "From A to Zoo". 6.23 "The Wizard of Oz". 7.30 "The Story of the Naval Commandos". 8.00 Mabat. 8.20 "Blood on the Sun": full-length-film with James Cagney, Sylvia Sidney and Robert Armstrong. 9.55 News. ARABIC: 6.30 Quiz. 7.00 News. 7.15 "The Israeli Arabs". INSTRUCTIONAL: 7.50 Biology 6. 8.15 Algebra 8. 9.10 English 7. 10.25 Citizenship 7. 11.00 Technical Drawing 9. 11.25 English 8. 12.30 Arithmetic (3rd series). 1.35 Physics 7. 2.20 For and Against. 4.30 English 8. 4.49 Physics 7. 5.10 English 7. 5.30 Let's Learn English (USIS): Lesson 4, Part 3.

THURSDAY

6.00 Headlines and Margins. 7.30 The Count of Monte Cristo. 8.00 Mabat. 8.20 "The Pioneer Rabbi: Rabbi Yeshayahu Shapira. 8.35 "Moked". 9.15 Entertainment Programme. 9.55 News. ARABIC 6.30 "Hollywood and the Stars": Great Film Lovers. 6.55 Circus. 7.00 News. 7.15 Projector. INSTRUCTIONAL: 7.50 Kindergartens. 8.15 Arithmetic (1st series). 9.10 Arithmetic (2nd series). 9.35 Kindergartens. 10.00 Geometry 9. 10.35 Physics 7. 11.00 Algebra 10. 11.25 Arithmetic 5. 12.00 Biology 9. 12.30 Mathematics 8. 1.35 "Nous Avons Faim." 2.20 Technology 9. 4.50 English 10. 5.30 Biology 10.

RADIO FOR MUSIC LOVERS

TODAY — 12.05: Anniversaries of last year. 4.20 p.m.: Galei Kol — Magazine. 5.06 p.m.; Handel: Water Music (Menuhin); Chopin: Piano Concerto No. 1 (Rubinstein). 6.10 p.m.: "Treasures of Jewish Poetry—Song Cycle by Shostakovich. 8.09 p.m.: Seter: Midnight Vigil (Bertini); Schubert: Symphony No. 8; Bartok: Piano Concerto No. 3 (Anda); Debussy: La Mer (Barbirolli). 11.05 p.m.: "Dissonance" — The Ban on Richard Strauss and Wagner.

SATURDAY — 08.15: Bach: Suite No. 2 (Menuhin); Dittersdorf: Sinfonia Concertante. 00.35: Dina Avrech plays: Liszt, Scriabin, Poulenc, Milhaud, Albeniz. 5.06 p.m.: Composers suggest . . . Bension Orgad. 9 p.m.: Schubert: Arpeggione; Seiber: Fantasy for Flute, Horn and Strings; Beethoven: Piano Quartet opus 16. 10.35 p.m.: N.Y. Philharmonic plays Bernstein: Candide; Three Dance Episodes from "On the Town"; 11.05 p.m.: Gustav Mahler writes songs.

SUNDAY — 12.35: Richard Tauber. 1.05 p.m.: Lalo: Le Roi d'Ys-Overture; Prokofiev: Peter and the Wolf (Bernstein-Shraga Friedman); Dvorak: Rhapsody No. 2. 5.06 p.m.: Music for New Year and Epiphany. 8.45 p.m.: Amsterdam Philharmonic, conductor Anton Kersjes — Holland Festival, 1970: Haydn: Symphony No. 83; Shostakovich: Symphony No. 14. 11.05 p.m.: Mozart: Divertimento for Violin, Viola and Cello; Debussy: Sonata for Cello and Piano (Rostropovich-Britten).

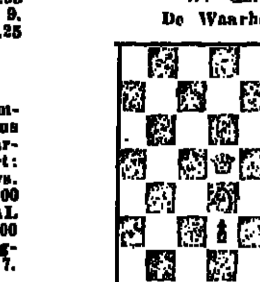
MONDAY — 1.15 p.m.: Israel Broadcasting Symphony Orchestra (see "Poster") from the Wise Auditorium. 8.45 p.m.: International Composers Rostrum, 1970: Wahren: "Thou shalt not kill"; Szollosy: Concerto No. 3, for 16 Strings. 11.05 p.m.: Menotti: The Consul — Act Three (Bertini).

TUESDAY — 1.05 p.m.: Casals plays: Schubert: Allegretto from opus 163 (with Stern, Schneider, Katims, Tortelier); Beethoven: Sonata opus 103, No. 1 (with Serkin); Casals: Two Catalian Songs (Olga Iglesias-Horszowski); Mozart: Symphony No. 35 (conducted by Casals). 5.06 p.m.: Chopin: Piano Concerto No. 2 (Watts-Bernstein). 8.30 p.m.: Israel Broadcasting Symphony Orchestra — Shalom Ronli-Riklis, conductor: Haydn: The Creation (Lazarowich, Blanken, Haparnas). 11.05 p.m.: Frolic for Strings — Curson, Holst, Britten, Mozart, Haydn, Jacobi, Van der Linden, Kreisler, etc.

WEDNESDAY — 12.35: Vivaldi: Trio for Violin, Lute, Cello; Stamitz: Quartet for Oboe, Horn, Violin, Cello. 1.05 p.m.: Menuhin plays Walton's Violin Concerto and four parts from Bach's Partita No. 3. 5.30 p.m.: Musical Quiz. 8.45 p.m. Schubert in Italy. 11.05 p.m.: "In the Footsteps of Shepherds" — Bach, Schubert, Debussy, Ravel, Rodrigo, Bernstein, etc.

CHESS

Problem No. 2220
Dr. W. SPECKMANN,
W. Germany
De Waarheid, 1968



Kh2; Qd5; Ktd4. (3)
Kd1; Pd3, h4. (3)
White mates in three (3x)
a) Set; b) W.K. To h3.

SOLUTIONS: Problem No. 2218 (Zagorujko): 1.Rff3 thr. 2.Rg4+ Kd5 3.Re3x; 1.-Ke4/R:f6/Ke5/Kd5 2.Re3/Rd3/Re3/Rf4+ Kd4/Ke5/K:f6/Ke5 3.Kgd3/Rge3/Rgf3/Re3x.

ISRAEL OPEN CHAMPIONSHIP

One of the shortest games was played in the first round: Israel women's champion Frieda Rabinovich—Kozlovsky overlooked a trap set by Zahal champion Eliezer Agor and resigned after only 16 moves.

Alekhine Defence
E. AGOR — F. RABINOVICH

1.e4 Ktf6 2.e5 Ktd5 3.Ktc3 Kt:c3 4.d:c d5 5.Ktf3 e6 6.Bd3 Be7 7.Bf4 c5 8.b3 0-0 9.h4 f5 10.e:f B:f6 11.B:h7+! K:h7 12.Ktg5+ B:g5 13.h:g+ Kg8 14.Qh5 Qa5 15.Be5 d4 16.Rh3. Black resigns.

FISCHER MEETS TAIMANOV IN CANDIDATES MATCHES

Robert Fischer, winner of the Interzonal tournament, will meet Mark Taimanov in the first stage of the World Championship Candidates' Matches, the ultimate winner of which will meet Boris Spassky in the world championship title match. The other pairings of the ¼ finals: T. Petrosian—R. Hübner, V. Korchnoi—E. Geller, B. Larsen—W. Uhlmann. (The final scores of the Interzonal should be corrected as follows: Gligoric 13, Filip 8½.)

From the Interzonal tournament here is a fine game by Geller:

King's Indian Defence
W. UHLMANN — E. GELLER

1.d4 Ktf6 2.c4 g6 3.Ktc3 Bg7 4.e4 d6 5.Be2 0-0 6.Bg5 c5 7.d5 h6 8.Bf4 a6 9.Qd2 Kh7 10.Ktf3 b5 11.c:b a:b 12.B:b5 Qb6 13.Be2 Qb4 14.e5 Ktb5 15.Bg3 Ba6 16.B:a6 R:a6 17.e:d e:d 18.0-0 Ktd7 19.Rae1 Kt:g3 20.h:g Ktb6 21.Re2 Kte4 22.Qd3 Rfa8 23.b3 Q:c3 24.Q:c3 B:c3 25.b:c R:a2 26.R:a2 R:a2 27.Rc1 Bf6 28.Kf1 h5 29.Kte1 g5 30.Rc2 Ra1 31.Ke2 Kg6 32.Ktf3 Kf5 33.Ktd2 g4 34.Ktf1 Bd4 35.Ktd2 Rg1 36.Ktb3 Be3 37.Ktd2 R:g2 38.Kf1 Rh2 39.Kg1 Rh3 40.Ktf1 h4 41.Kg2 h:g 42.f:g Ke4 43.Rf2 f6 44.Ra2 Rh8. White resigns.

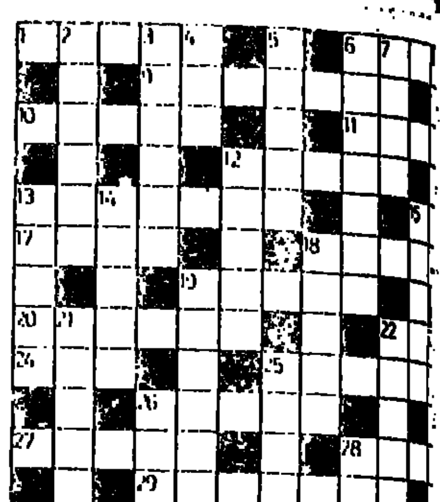
U.S.S.R. CHAMPIONSHIP
Sicilian Defence
1. ZAITZEV — O. DEMENTJEV

1.e4 c5 2.Ktf3 d6 3.d4 c:d 4.Kt:d4 Ktf6 5.Ktc3 a6 6.Bc4 e6 7.Be3 b5 8.Bb3 Qc7 9.f4 b4 10.Kta4 Ktbd7 11.f5 e5 12.Kte6! f:e 13.f:e Ktc5 14.Kt:c5 d:c 15.0-0 c4 16.R:f6 g:f 17.Qh5+ Ke7 18.Qf7+ Kd6 19.e7 Q:e7 20.Q:c4. Black resigns.

After the 15th round Tukmakov was in the lead with 10½ points, followed by Korchnoi 10 (1), Stein and Podgajets 9 (1).

ELIAHU SHAHAF

CROSSWORD



ACROSS

1 Vessels to boast about? (5)
6 A yen for a letter (5)
9 Fish struck in the side (7)
10 Letters from Eugenie showing spirit (5)
11 Can you hear them, honey? (5)
12 Talent for marking a noisy retreat? (5)
13 Chekhov's bird? (7)
15 A layer of papier-mache, normally? (3)
17 His "Rule Britannia," naturally, had a naval note (4)
18 She may have no ears (6)
19 There's nothing singular about their birth (5)
20 Jackie's no longer a Kid (6)
22 A brilliant rebuttal? (4)
24 Fishy-sounding city? (3)
25 A goddess, but she might have been a "mister" (7)
26 A bite is just part of the game (5)
27 Compete unfairly in many a race? (5)
28 People capable of making only half a settlement? (5)
29 Defenders showing where part of India is to be found (7)
30 It's capital abroad (5)
31 A gaze that gives a celebrity new heart? (5)

DOWN

2 Kitchen tool for the beginner? (6)
3 It hurts to get upset about a victory (6)
4 Washerwoman? Not her! (3)
5 Can such lemonade produce whisky? (5)
6 Where to live wrapped in ... sibly? (7)
7 Somewhat rigorous Russian ...
8 A floating worker in the ... trade? (6)
12 Piloted mostly at a low ...
13 Cheek, but perhaps not ... (5)
14 Yes, a girl and some of the ...
15 American claptrap (5)
16 A standard of hardness for ...
18 Is dangerous, and could be ...
19 Where not to stop teasing! ...
21 Athletic former actor (6)
22 Hate being half-dead before ... (6)
23 For which pigs are responsi...
25 Green cooker, maybe (5)
26 A gas product in literature ...
28 He starts yelling up (3)

Last Week's Solution

ACROSS. — 3, Barbs. 8, ... Other. 11, Lou. 12, Rum-ba. ... orman. 15, Clip-er. 18, Ban. ... 21, Boycott. 22, (sea) Lion. 23, ... Western. 26, Antler. 29, Say. ... 32, Lorimer. 34, A-sho-N. 35, ... Halve. 37, Boxer. 38, Ex-it-...

DOWN. — 1, Colon. 2, ... Alum. 5, Bob-cat. 6, Stain. 7, ... Bout(ed). 12, Ra-nch-er. 14, ... Dijon. 17, Re-der. 19, Stetson. ... 21, Boots. 23, Try it on. 24, ... 25, Ear. 27, No-mad. 28, Leave. ... 32, Left. 33, Ma-X.

BRIDGE
By George Levinrew

The Aura of Sacrifice

S Dlr
Love All

	NORTH ♠ A 7 ♡ A 5 2 ◇ A K 8 5 1 3 ♣ A 5	
WEST ♠ K 10 8 4 ♡ J 10 7 ◇ J 7 ♣ 10 8 4 2		EAST ♠ J 2 ♡ Q 9 6 4 3 ◇ Q 10 9 2 ♣ 9 6
	SOUTH ♠ Q 9 6 5 3 ♡ K 8 ◇ 6 ♣ K Q J 7 3	

How do you and your favourite partner reach 6 ♣ on today's duplicate deal? If your first bid in pass, a slam by North is most difficult to arrive ... Would you open 1♠? ... opening of 1♣ seem... best and the following bidding was successful:

SOUTH	NORTH
1 ♣	2 ◇
2 ♠	3 ◇
3 ♠	6 ♣

North had reason to hope for three kings in the South hand, but if he used Blackwood he would have put the contract past the 6 ♣ level, and failure would result. But 6 ♣ was not easy. After the opening of the ♡ J how would you play?

The only successful play has the aura of sacrifice. South won the lead with the K, played the ◇ ... and let the opponents hold the trick. He knew that normal distribution in diamonds and clubs was ... North won the return and South ruffed a second ◇ lead. Then he pulled trumps and still had an entry ... the dummy so that he could discard four spades on the good diamonds.

One declarer was greedy and played for diamonds to break 3-3 so he could make 13 tricks. His second trick was a high ◇ followed by a ◇ ruff. His fate was to fail ... making a sure slam contract.

Problem for the reader: How should this deal be bid?

N Dlr
N-S Vul

	NORTH ♠ K J 10 9 ♡ 10 7 ◇ Q 8 7 4 ♣ 9 8 3	
WEST ♠ A Q ♡ J 9 5 ◇ A J 10 5 ♣ Q 5 4 2		EAST ...
	SOUTH ♠ 8 6 4 ♡ A K Q ... ◇ 9 ♣ K 10 6	

See next week's column

Jerusalem Calling
292, 407 and 448 Metres
(677, 727 and 1025 ...)
1.30-2 p.m.
English Programme

ON THE AIR

FIRST PROGRAMME
364.5, 256 and 221 M.

NEWS: — Today: 12.00, 1.00, 2.00, 3.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, and 12.00 p.m. Tomorrow: 7.06, 8.00, 9.00, 10.00 and 12.00 a.m.: 1.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.00 p.m.

SECOND PROGRAMME
457, 433 and 371 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 a.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 12.00, 1.00, 2.00, 3.00, 4.00 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m.

FIRST PROGRAMME
Today

11.16 a.m. Broadcast for Pupils. 11.51 Songs and Melody. 12.05 "Musical Calendar" of Anniversaries in the last year. 1.05 "Between One and Two": On the Traces of "The Stranger", by Camus. 2.10 Mother and Child. 3.03 Kabbalat Shabbat. 3.45 Language Corner. 4.05 Adult Education. 4.20 "Waves of Sound" — Musical Magazine produced by Arieh Sachs. 5.06 Classical Request Programme: Handel: "Water Music", Suite No. 3 (Conductor: Yehudi Menuhin); Chopin: Piano Concerto No. 1 in E-minor, Opus 11. (Soloist: Arthur Rubinstein). 6.05 Announcements. 6.10 "Jewish Folk Music" — "Treasures of Jewish Poetry." Song Cycle Opus 79, by Shostakovitch — Soloists: Maria Kronen (soprano); Aneliese Birmeister (Contralto) and Peter Schreier (Tenor). 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.10 Friday Evening Concert — (Stereo) produced by Alexandra Melamed. Mordechai Seter: "Midnight Vigil", Radiophonic Oratorio (Conductor: Gary Bertini): Schubert: Symphony No. 8 ("Unfinished") (Conductor: Leopold Ludwig); Bartok: Piano Concerto No. 3 (Soloist Geza Anda): Debussy: "La Mer" (Conductor: Sir John Barbirolli). 10.06 "What Do You Say?". 11.05 — Repeat Broadcast "Dissonance" — "It hurts me" The Ban on Richard Strauss and Wagner — A programme produced by Meir Harnik and Alexandra Melamed. 12.05 Close Down.

Tomorrow

7.00 a.m. Service. 7.16 Hebrew Songs. 8.15 Morning Concert — Bach: Suite No. 2 in B-minor (Elaine Shaffer — Flute with the Bath Festival Chamber Orchestra directed by Yehudi Menuhin); Dittersdorf: Sinfonia Concertante in D-major for Viola and Double Bass (Soloists: Hortnogel and Retyl, with the "Pro-Arte" Orchestra conducted by Kurt Redel). 8.55 A. Allon — Talk. 9.05 World of Science. 9.35 Piano Recital: by the Pianist Dina Avrech. Liszt: "Le Rossignol"; Scriabin: Two Poems; Poulenc: Novelette in C-major; Milhaud: Two Pieces from "Saudades do Brasil"; Albeniz: Tango. 10.05 The Weekly Diary. 10.52 Hebrew Songs. 11.00 "Curtain Up." 11.45 Encore. 12.05 Public Trial. 1.05 p.m. Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest... Bension Orgad. 6.10 What will played?" — a preview of next week's music programmes produced by Alexandra Melamed. 6.30 Middle East Magazine. 7.05 The Weekly Magazine. 7.50 Bible Reading: Yeshayahu, chaps. 1 & 2. 8.10 Hamavdil. 8.40 Songs in Ladino. 9.00 Chamber Music — Schubert: "Apeggione" Sonata (recorded at the Schwezingen Festival, 1969) played by Natalia Gutmann — Cello and Alexei Nasedkin — Piano. Seiber: Fantasy for Flute, Horn and Strings (a recording of Radio Hessen) played by Members of the Slavonic Ensemble. Beethoven: Quartet in E-flat major for Piano and Strings, Opus 16 (Murvitz — Bornstein — Bregman — Neumark). 10.05 "Radio Story". 10.35 "Orchestras and their Conductors" — The New York Philharmonic Orchestra plays works by Leonard Bernstein. Under his baton: Overture to "Candid"; Three Dance Episodes from "On the Town"; Prelude, Fugue and Riffs. 11.05, "Aria da-Capo" — a series of programmes produced by Michael Ohad — Gustav Mahler writes Songs. 12.05 a.m. Close Down.

SECOND PROGRAMME
Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock. 6.55 Programme Announcements. 7.05 Press Review. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 10.05 Housewife's Corner. 12.05 Programme for the Worker and the Employer. 12.30 "At Midday" News and Music. 2.10 Where to Go and Light Music. 2.35 The Week-End. 3.30 On the Calendar. 3.35 The Week-End (cont.). 4.07 "Who's Afraid of Classical Music." 4.30 "Radioteens." 6.05 "Strange and Peculiar". 6.09 Close Down.

9.03 p.m. Shabbat Shalom — story, song and proverb. 9.30 Songs of the Nations. 10.05 Our Songs. 11.05 Jazz. 12.05 Close Down.

Tomorrow

10.58 a.m. Opening. 11.00 "Do Re and Who Else." 12.05 "Anything Handy." 1.05 "Stage and Screen." 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 "Songs and Goals." 5.05 "Flies Talk and Sing." 5.35 Reminiscences from Eretz Yisrael. 6.05 "I am a new Immigrant" — ed. by S. Shia. 6.35 From the Sports Field. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek" — with Moshe Timor. 12.05 Close Down.

FOURTH PROGRAMME
407 and 292 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m.

Arabic Programme: 5.58-7.00 a.m.; 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew; Stories from the Bible. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: New From the Film Library. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME
216, 225 and 234 M.

Today: 11.00 a.m. Request Programme. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Point — with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Requests. 1.30 Sport. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Reading the "Haftara." 3.10 The Foreign Song Yearly Hit Parade. 4.00 News. 4.05 Hit Parade (cont.). 5.00 News. 5.05 Hit Parade (cont.). 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.05 Intermezzo. 7.00 News. 7.10 Weekly Magazine ed. by Ram Evron and Yitzhak Ben-Ner. 8.00 News. 8.10 Friends Talk on Avraham Stern — Ya'ir — (repeat). 9.00 News. 9.05 Shmuel Shai Interviews. 10.00 News. 10.05 My Hit Parade with Yohanan Zarai. 11.00 News. 11.05 Lea Goldberg's Songs — from a public performance. 12.00 News. 12.05 a.m. Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 Shmuel Segal presents Shmuel Segal. 12.00 News. 12.05 "Keren Hatzvi" — Everything or nothing. 1.00 News. 1.05 "To Be 19." 2.00 News. 2.10 Close Down.

2.57 Opening. 3.00 News. 3.05 Songs and Tit-Bits. 4.00 News. 4.05 Love Me — Love Me Not. 4.46 Who Wins, Who Loses. 5.00 News. 5.04 Who Wins (cont.). 5.15 Personal Experience. 6.00 News. 6.05 An Hour with Shaike Ofir. 6.50 "Anyway." 7.00 News. 7.10 "Had I Been in Your place." 8.00 News. 8.10 With One Trio — Peter, Paul and Mary. 9.00 News. 9.05 Hanukka Entertainment Evening. 9.35 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.45 The Week's Story. 12.00 News. 12.05 a.m. Close Down.

WHAT'S ON

MEET THE ISRAELI (Information at Tourist Information Offices).

Plant a Tree in Israel With Your Own Hands! Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261; in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 23449.

ALL WEEK
—— JERUSALEM ——

* Israel Museum: — Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum, 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

* Conducted Tours: — Hebrew University (conducted tours in English) weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building, and at 9.30 from the Truman Research Institute on the Mount Scopus campus.

Hadassah Tours, Tel. 36333; (1) Mount Scopus. Vocational educational services, community health centre, medical centre, including Chagall windows, weekdays, 8.30 a.m. from the Strauss Health Centre, 24 Rehov Strauss. IL7.— or $2.— per person including transportation and refreshments. (2) Medical Centre only including Chagall windows, daily at 9.30, 10.30, 11.30, 12.30, and 3.30 p.m. from Kennedy Information Centre. Medical Centre, no charge. Buses No. 19, 27. For further information. Tel. 36333, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat), Tel. 32312.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 23424.

* New Israel Films: — Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 25829. 7.30 a.m.-6.30 p.m.

Candle on Mt. Zion. Daily Festive Ceremony throughout Hanukka, December 22-29, 1970, at 5.00 p.m., except on Friday and Saturday. Pilgrimage Certificates will be presented to each visitor.

—— TEL AVIV ——

* Exhibitions: — Helena Rubinstein Pavilion, 16 Rehov Tarsat, "Man made Environment," a survey of Israeli architecture in Israel and in developing countries. The exhibition is organized in connection with the second World Congress of Engineers and Architects. Visiting hours: Weekdays 10-1, 4-7; Fri, 10-1; Sats, 6-10.

Dizengoff House, 16 Sderot Rothschild. Closed.

Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Quasile Excavation, Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.

26 Rehov Bialik: (7) Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. — 9 a.m.-1 p.m., Fri. — 9 a.m.-1 p.m. Sat. — closed.

10 Mifratz Shlomo, Yafo: (9) Museum of Antiquities of Tel Aviv-Yafo: Sun, Mon., Tues, 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

* Tel Aviv University
Conducted Tours: — Free conducted tours in English, of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays — from hotels: 9.40 a.m. — Tadmor, Sharon, Acadia, Valldor, Samuel, Astor, Dan, Park, Deborah, Adiv; 10 a.m. — Sheraton, Hilton, Ramat Aviv, Ami Shalom, Bazel. For further details, Tel. 416111. Public Relations Dept.

Bar-Ilan University: daily for free transportation please call public relations. Tel. 753103-4.

Hilton—Tel Aviv: H. Stern's duty-free jewellery. International guarantee. Government-approved.

ORT Syngalowski Centre, Derech Hatayassim. Tel. 33201.

National Religious Women's Organization (Mizrachi-Hapoel Hamizrachi Women) 166 Rehov Ibn Gvirol. Tel Aviv: for appointments call: Tel Aviv, Tel. 444151; 788942. Jerusalem, Tel. 35232; 37169 afternoons.

Moetzet Hapoalot-Pioneer Women. Daily tours Sun. through Thurs. 9 a.m. from Va'ad Hapoel Bldg., 94 Rehov Arlosoroff, Tel Aviv. Reservations. Tel. 261111.

Mizrachi Women's Organizations of America and Canada, 16-18 Rehov Dov Hos, Tel Aviv, call Tel. 230187, 243106; Jerusalem, 23646, 51808; Haifa, 61528; Beersheba, 3171.

Wizo Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-3 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 58030.

—— HAIFA ——

* Exhibitions: — Artists' House, 24 U.N.O. Ave. Art Gallery — One-Man Show — Oils — Joseph Chaplin, open daily, 10-1, 4-7, except Fri., Sat., 10-2.

Hadassah Club, Youth Aliya Office, 23 Rehalutz. Tel. 64676, 69755.

Balfour Cellar — Kosher Restaurant and Dairy Bar. Caters to everybody's taste and pocket-book, 3 Rehov Balfour.

Traclin Gallery, 4 Rehov Baerwald, opp. Zion Hotel. Baruch Elron, One-Man Show, visiting hours, 8-1, 4-7 p.m.

Goldman's Art Gallery, 99 Sderot Hanassi. Gallery collection. Open daily 10-1, 4-7, 8-10; Sats., 11-12.30, 8-9.30.

At Mrs. Carlebach's, 129 Sderot Hanassi, Central Carmel, private show of oils and portraits by Prof. Erdely, open daily 5-7, Sat. 11-13, 5-7.

—— REHOVOT ——

Weizmann Institute of Science conducted tours. Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only: starting from the lobby of the Charles Clore International House.

—— EIN HOD ——

Ein Hod Gallery, exhibition of paintings, sculpture and ceramics. One-man show, Ella Raayoni — Collages. Open daily 9.30-5.30.

SATURDAY
—— JERUSALEM ——

Organ Music by Philip Regev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium. Public welcome.

Melaveh Malka — at 8.15 p.m. at Hechal Shlomo, 58 Rehov Hamelech George.

An Evening of Israel Folklore — Come, Sing and Dance Along — at 9.30 p.m. At the I.C.C.Y., 12a Rehov Emek Rephaim.

Walking Tour — Sponsored by the Jerusalem Municipality — at 10 a.m. Starting from 34 Rehov Yaffo — Admission free.

The Israel National Opera
1 Allenby Road, Tel Aviv, Tel. 57228
Tomorrow, Jan. 2
GALA EVENING OF BALLET AND OPERA

Listen to FM STEREO Broadcasting
ISRAEL BROADCASTING
Tonight at 8.10
Seter — Midnight Prayers; Schubert — Symphony No. 8; Bartok — Piano Concerto; Debussy — La Mer.
with Sansui STEREO SYSTEMS
La-Lo', 154 Dizengoff, T-A

The Israel Bach Society
Saturday, January 2, at 8.30
IMMANUEL CHURCH, TEL AVIV
SPECIAL CONCERT
CHRISTMAS ORATORIO
(Heinrich Schütz)
Tickets, Union.
NAZARETH (Salesian Basilica)
under the patronage of the Ministry of Tourism
Sun., Jan. 3, at 8 p.m., tickets, Mr. Ashkar (Frere School)

ONLY ONE IN JERUSALEM

Original Yemenite Restaurant
Rehov Rivlin, corner Yafo (near Beit Yoel), Jerusalem
* Soups * special dishes
* meat courses * tali
* Sehug * Hilbe
ALL PREPARED IN THE ORIGINAL YEMENITE MANNER
Very popular prices.
Open until midnight.

THE GERMAN EMBASSY PRESENTS COLOUR FILMS
★ Bayern — Ein Land erwartet die Welt
★ Das Glas Wasser
starring Gustaf Gruendgens, Hilde Krahl, Liselotte Pulver, Rudolf Forster
Jerusalem: January 7, 1971, 6 p.m. Y.M.C.A., Rehov King David.
Tickets: Cahana, Rehov Herbert Samuel.
Tel Aviv : January 11, 1971, 5.30 and 8.30 p.m.
Tickets: Union, 11 Rehov Dizengoff.
Admission charge to cover expenses: 70 ag.

HAIFA CHAMBER MUSIC SOCIETY — BETH HAROFE HAIFA
Saturday, January 2, 1971 at 8.30 p.m. sharp
ENSEMBLE BAROQUE "ARIA" (France)
Jean Claude Veilhan — Recorder
Jean Claude Malgoire — Oboe, Baroque Oboe
Francoise Bloch — Viola da Gamba
Daniele Salzer — Harpsichord
PROGRAMME: Works by Claude Gervaise, Diego Ortiz, Jean-Baptiste Loeillet, Louis Hotteterre, Francois Couperin, Johann S. Bach, G. P. Telemann, Antonio Vivaldi.
A limited number of tickets at the box office on the evening of the concert.

the israel museum jerusalem
THIS WEEK AT THE MUSEUM

Saturday, January 2, 8.30 p.m. — Concert — In coop. with the Israel Broadcasting Authority "Shakespeare and His Contemporaries" — in Music and Poetry" With Hanna Marron (reading), Eldad Neumark (harpsichord), Zimra Ornat (singing), Shlomo Tidhar (recorder). Tickets at agencies and on evening of concert at the Museum (Members IL3.-, Non-Members IL4.-). Exhibitions will be open from 7.30 p.m.

Sunday, January 3 — Exhibition Opening: Dubuffet — Graphics

Tuesday, January 5, 7-8 (not 7.15!) p.m. — Lecture: "The Ancient Water System of Jerusalem," Mr. Amichai Mazar. Lecture 7 in the series: "Jerusalem — Dream and Reality." In coop. with Bnei Brith Hillel Foundation

4.30 p.m. and 8.30 p.m. — Art Film Club: "Hamlet" (Great Britain, 1947/48) Directed by Sir Laurence Olivier, with Sir Laurence Olivier, Jeans Simmons.

Special Exhibitions
Fima — Paintings 1960-1970
Indian and Persian Miniatures
Gottlieb, Israels, Liebermann, Pascin, Etc. — Museum Collection
Sculptures from the Museum Collection
Dubuffet — Graphics (from 3.1.71)
Our Pupils at Work — Youth Wing
Ancient Coining Methods

Special Exhibit
"Le Mini David," 1968, Miguel Berrokal; Multiple Sculpture composed of 19 elements, Anonymous Gift

Special Exhibit at Rockefeller
"Chariot Crater," Tel Dan, Middle of 14th century B.C.E.

Visiting Hours

Sun., Mon., Wed., Thurs.	10 a.m. — 6 p.m.
Tues.	
Shrine of the Book	10 a.m. —10 p.m
Museum	4 p.m. —10 p.m.
Rockefeller	10 a.m. — 6 p.m.
Fri., Sat.	10 a.m. — 2 p.m.

FREE USE OF LIBRARY ON WEEKDAYS DURING VISITING HOURS

TESTIMONIUM MEETING
with the composers of
"THE MIDDLE AGES"
before the World Premiere (January 4 and 5)
Tonight at 8.30
at the "Zavta" Club
11 Rehov Mapu, Tel Aviv
With the guest composers Lukas Foss and George Rochberg (U.S.A.) and Alexander Goehr (Britain), the Israeli composers Ben-Zion Orgad and Abel Ehrlich, the artistic director of Testimonium 1971 Gary Bertini and the organiser Recha Freier. Ben-Zion Orgad will preside.
Tickets: Price IL2.- to cover expenses, available at "Le'an" agency and "Zavta" Club, in advance and on the evening of the meeting.

תיאטרוני ישראל
התיאטרון העירוני חיפה — התיאטרון הקאמרי — התיאטרון הלאומי הבימה

Haifa Municipal Theatre
Premières
MANDRAGOLA by N. Machiavelli
Hebrew: Ya'acov Shabtai
direction: Michel Alfreds
music: Yosef Morchayim
Haifa, Sat., Jan. 2
Haifa, Sun., Jan. 3
Haifa, Mon., Jan. 4
Haifa, Tues., Jan. 5
THE LOWER DEPTHS
Jerusalem, Sat., Jan. 2
Jerusalem, Sun., Jan. 3
Ein Hashofet, Mon., Jan. 4
Haifa, Thurs., Jan. 14
Haifa, Sat., Jan 16
BLOOD WEDDING
Last performances
Hadera, Mon., Jan. 4
Kfar Saba, Tues., Jan. 5
Tel Aviv, "Nachmani," Wed., Jan. 6
CO-EXISTENCE
Dimona, Thurs., Jan. 14
Kfar Yehoshua, Fri., Jan. 15

The Cameri Theatre
Première
PRINCESS YVONNE by W. Gumbrovich
direction Yosef Milo
Tel Aviv, Sat., Jan. 2
Tel Aviv, Sun., Jan. 3
Tel Aviv, Mon., Jan. 4
THE LOWER DEPTHS by Maxim Gorky
Jerusalem, Sat., Jan. 2
Jerusalem, Sun., Jan. 3
Ein Hashofet, Mon., Jan. 4
Ein Hashofet, Tues., Jan. 5
Tel Aviv, Wed., Jan. 6
Tel Aviv, Thurs., Jan. 7
BLOOD WEDDING
Last additional month
Hadera, Mon., Jan. 4
Kfar Saba, Tues., Jan. 5
Tel Aviv, "Nahmani" Wed., Jan. 6
SOON
KING OBO by Alfred Jarry
direction Shmuel Bunim

Habimah
THE JEWS OF SILENCE
TEL AVIV, Large Hall
Sat., Jan. 2, 8.30
Sun., Jan. 3, 8.30
Mon., Jan. 4, 8.30
CHAIRS
TEL AVIV, Small Hall
Wed., Jan. 6, 8.30
THE LIAR
Comedy.
TEL AVIV, Small Hall
Sat., Jan. 2, 7—9.30
Sun., Jan. 3, 8.30
Mon., Jan. 4, 8.30
THE BINDING OF JOSEPH
TEL AVIV, Beit Hist. Hamorim
Tues., Jan. 5, 8.30
Wed., Jan. 6, 8.30
DELICATE BALANCE
TEL AVIV, Beit Hist. Hamorim
Sat., Jan. 2, 8.30
Sun., Jan. 3, 8.30
valid
Tickets of Dec. 24
Mon., Jan. 4, 8.30

Tel Aviv Cinemas

Commencing Saturday, January 2, at 7.15 and 9.30 p.m.
Weekdays at 4.30—7.15—9.30
See times of performance of individual cinemas

ALLENBY Tel. 57820
GREGORY PECK
TO KILL A MOCKINGBIRD
4.30, 7.15, 9.30

ARMON DAVID Tel. 220054
3rd week

BEN YEHUDA Tel. 228409
Israeli Premiere

in TONI RICHARDSON'S film
Adults only
A "United Artists" Film

CHEN Tel. 226957
2nd week
JAMES GARNER
a man called SLEDGE
LAURA ANTONELLI · FAUSTO TOZZI
JOHN MARLEY
4.30—7.15—9.30

CINERAMA
Israel premiere
EAGLES OVER LONDON

FREDERICK STAFFORD
(Topax)
VAN JOHNSON
EVELYN STEWART
A thrilling spy-story against the background of the Battle for England
A Forum Film release

ESTHER Tel. 225610
Israel Premiere

LAST SUMMER
A Gelfand Film

EDEN Tel. 57450
3rd week
SHAMMI KAPOOR
Pagla Kanin Ka
4, 6.30, 9

GAT Tel. 267888
By public request
8th and last week
The Revolutionary Film of LINDSAY ANDERSON
First prize at Cannes

4.30—7.15—9.30

HOD Tel. 226226
3rd week
-QUE
ROMY SCHNEIDER
MAURICE RONET
4.30, 7.15, 9.30

GORDON Tel. 244366
The Virgin and the Gypsy
YOHANNA SHINRUS
FRANCO NERO
based on the novel by D. H. Lawrence
(The Fox, Lady Chatterly's Lover, Women in Love)
Adults only — in colour
4.30, 7.15, 9.30

MAXIM Tel. 227457
JANE FONDA
SUZANNAH YORK
THEY SHOOT HORSES, DON'T THEY ?
4.30, 7.15, 9.30

MOGRABI Tel. 58331
Saturday, Jan. 2, 1971
Israel Premiere

4.30, 7.15, 9.30
Adults only

OPHIR Tel. 613321
2nd week
CHARLES BRONSON
SUSAN OLIVER
IL CALFORIANO
4.30—7.15—9.30

ORION Tel. 624025
4th week
Only 2 performances
6.30, 9.15 daily

JACK LEMMON & SHIRLEY MacLAINE
BILLY WILDER'S **IRMA LA DOUCE**
Adults only
"UNITED ARTISTS"

PARIS Tel. 236605
2nd week

COLOR JENNIFER JONES
JORDAN CHRISTOPHER
HOLLY NEAR · LOU RAWLS
RODDY McDOWALL
A "Seven Star" Film
10, 12, 2, 4, 7.15, 9.30

Jerusalem Cinemas

Commencing Saturday, January 2, at 7.00 and 9.00 p.m.
Weekdays, 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 24829
2nd week
MIRACLE IN MILAN
one of the famous pictures by Vittorio de Sica, Hebrew and French subtitles
Saturday: 7, 9;
weekdays: 4, 7, 9.

CHEN Tel. 22055
2nd week
Les Choses de la Vie
with Michelle Piccole and Romy Schneider
also today at 2.45

EDEN Tel. 23829
AND GOD SAID TO CAIN
with Klaus Kinski
Saturday: 7 and 9,
Weekdays: 4, 7 and 9
also today at 2.45

EDISON Tel. 24056
HAIR
Saturday: 6 and 9,
Sunday and Monday: 6.30
Tuesday, Wednesday and Thursday: 6.30

HABIRAH Tel. 26399
BLOODY MARY
with Caine Clerk, the most thrilling spy picture, in colour.
Saturday: 7 and 9,
Weekdays: 4, 7 and 9
also today at 2.45.

IERUSALEM Tel. 35067
"Z"
with IRENE PAPPAS and YVES MONTAND
winner of first prize at Cannes Festival

ORION Tel. 22914
4th week
GEORGE SCOTT
KARL MALDEN
PATTON
the fighting General.
Stereophonic Sound colour
No complimentary tickets
5.30, 8.30

ORNA Tel. 24783
A William Wyler film
The Liberation of L. B. Jones
(Colour)
LOLA FALANA
ANTHONY ZERBE
LEE J. COBB
For Adults Only

RON Tel. 23104
Anne of the Thousand Days
with GENEVIEVE BUJOLD and RICHARD BURTON
No Complimentary Tickets
6.30 and 9.15 only

SEMADAR Tel. 38742
3rd week
THE SHOP ON MAIN STREET

Tel Aviv Cinemas

PEER Tel. 443795
Israeli Premiere 2.1.71
Evenings only, 7.15—9.30
All Awards Winner of Cannes Festival 1970
GIAN MARIA VOLONTE
FLORINDA BOLKAN
in Elio Petri's Film

investigation of a private citizen above all suspicion

A Columbia Picture

SHDEROTH Tel. 624054
8th week
PAUL NEWMAN
SILVA KOSMINA
in an excellent comedy
The Secret War of Harry Frigg
Cinemascope — Colour
4.30, 7.15, 9.30

STUDIO Tel. 55817
7th week
7.00 — 9.30
LARRY KRAMER and MARTIN ROSEN present
ALAN BATES OLIVER REED
GLENDA JACKSON JENNIE LINDEN
in KEN RUSSELL's film of D.H. LAWRENCE'S
"WOMEN IN LOVE"
with ELEANOR BRON
COLOR by DeLuxe® United Artists

TAMAR Tel. 613000
Israel Premiere
Mission to Death
JIM BREVER
JAMES McLARTY
10, 12, 3, 4: 7.15, 9.30

TCHELET Tel. 443950
JAMES DEAN
JULIE HARRIS
EAST OF EDEN
4.30, 7.15, 9.30

TEL AVIV Tel. 228113
M. A. S. H.
5th week
the funniest . . . the best American war comedy
Adults only.
Friday 2,
Sat. 7.15, 9.30; Weekdays 4.30, 7.15, 9.30

ZAFON Tel. 445035
7th week
MGM Presents A Kanko-Loeb Production

Clint Eastwood
Telly Savalas
Donald Sutherland
70 mm, Stereophonic Sound.
In Colour.
Saturday: 6.30 and 9.30
Weekdays: 6.00 and 9.00

ZAMIR Tel. 57455
SUSAN STRASSBERG
PSYCH-OUT
in colour
day and night performances

ZOHAR Tel. 824042
2nd week
The dramatic, musical Turkish film
The Desired Woman
TURKAN SOROAY
NURAL SOYDAN
Sat. 7.15—9.15
Weekdays: 4.30—7.15—9.15

Haifa Cinemas

Commencing Saturday, January 2, at 6.15 and 9.00 p.m.
Daily at 6.15 and 9.00 p.m. Matinee at 4.00 p.m.

AMPHITHEATRE Tel. 64018
2nd week
JOHN GRECO
KLAUS KINSKY
in a big western
The Dirty Ones
In Cinemascope and Colour

ARMON Tel. 61843
A Western of a very special kind
The Specialist
JOHNNY HALLIDAY
Eastmancolor, Technoscope
FOR ADULTS ONLY

ATZMON Tel. 63003
5th week
Continuing its great success
Vittorio de Sica's love story
SUNFLOWER
starring
SOPHIA LOREN
MARCELLO MASTROIANNI
Technicolor

CHEN Tel. 66272
Unprecedented success all over the world
4th week
ALAIN DELON and JEAN PAUL BELMONDO
as You've never seen them before
in
BORSALINO
for adults only
No complimentary ticket
Owing to length of film, two perfs. only at 6.30, 9.00

MAY Tel. 62856
Immediately after its big success in Tel Aviv
The Insatiables
Starring
ROBERT HOFFMAN
DOROTHY MALONE
In Technicolor
For adults only

MIRON Tel. 63003
A Spy Between Deserters
A great suspense hit
The Limits Line
Starring
CRAIG STEVENS
RAFE O'MARA
In Technicolor

MORIAH Tel. 242477
10th week
The picture of the year
CHARLES BRONSON
MARLENE JOBERT
PASSENGER IN THE RAIN

ORAH Tel. 64017
ANTHONY QUINN
SHELLEY WINTERS
A Carol Reed film
The Last Warrior
In Cinemascope and Colour

ORION Tel. 523939
HAIFA PREMIERE
A violent, action-filled Western
Django Against Sartana
In Cinemascope, Technicolor
2 non-stop perf., from Friday

ORLY Tel. 31868
One minute from Central Terminal
9th week
The Adventurers
starring
CANDICE BERGEN
ERNEST BORGNINE
in Harold Robbin's most acclaimed bestseller
FOR ADULTS ONLY
In colour
Owing to length of film, two perf. at 6.15 and 9.00

PEER Tel. 62232
ISRAEL PREMIERE
The most exciting and enjoyable picture ever made
You Can't Win Them All
starring
CHARLES BRONSON
MICHELLE MERCIER
TONY CURTIS

RON Tel. 69069
The most interesting film of the year
Three days of peace, music, love in the great hit
WOODSTOCK
Technicolor and Stereophonic sound
2 perfs daily at 6.00 and 9.00

SHAVIT Tel. 38345
A great musical
Seven Brides For Seven Brothers
perfs. Sat. 6.15 only
SUNDAY CONCERT
Monday at 6.45 only
Tues. 2 perfs. at 6.45, 9.00
Wed. at 6.45 only
Thurs. 2 perfs at 6.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
ALAIN DELON
JEAN PAUL BELMONDE
in the surprise film of
JACK DERRAY
BORSALINO
Adults only — in colour
7.15 9.30
Matinee at 4:
TRAP FOR 7 SPIES

ORDEA Tel. 721720
2nd week
7.15—9.30
The gigantic western
THE DIRTY ONES
JOHN GRECO
CLAUS KINSKY
in colour

OASIS
4th and last week
7.15—9.30
Getting Straight
ELLIOT GOULD
CANDICE BERGEN
adults only
Matinee at 4:
THE DESPERATE ONE

HADAR Tel. 728822
7.15, 9.30
MARISA MELL
JEAN PORELL
Una Sull Altra
(ONE OVER THE OTHER)
Adults only

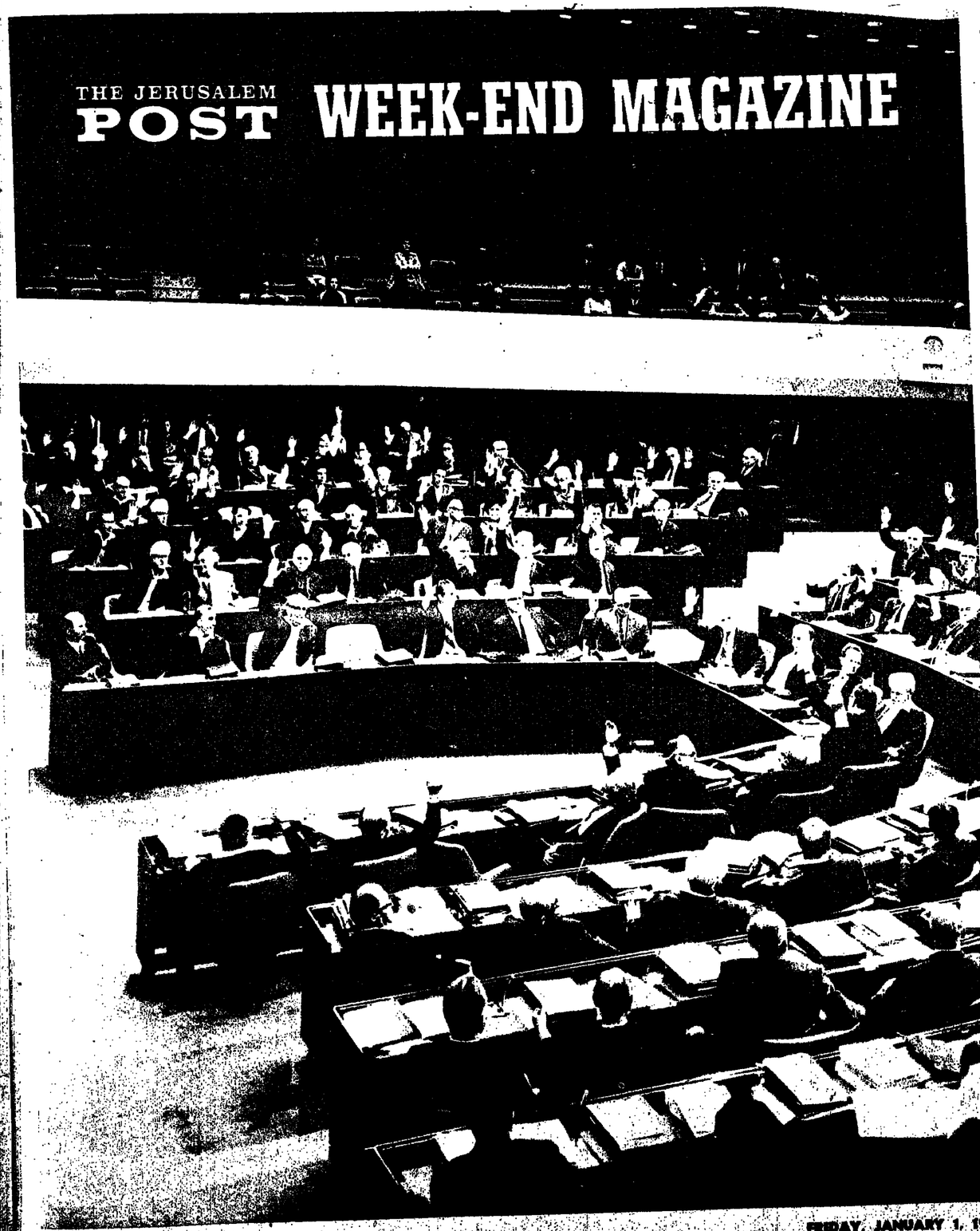
RAMA Tel. 721900
Starting Sunday
RINGO JOE
PETER MARTEL
GLENN HAXON
7.15, 9.30

RAMAT GAN Tel. 724504
3rd week
7.15, 9.30
A woman born for love
A man born to love her
SUNFLOWER
SOPHIA LOREN
MARCELLO MASTROIANNI
Directed by Vittorio De Sica
Colour — No complimentary tickets.

Petah Tikva

SHALOM Tel. 91749
MANON
CATHERINE DENEUVE

THE JERUSALEM POST WEEK-END MAGAZINE



The Knesset voting this week to return to the Jarring talks (See page 5). Photo by Werner Braun.